VOLUME XXII NUMBER 8 AUGUST, 1941

ARTICLES

A STUDY IN CONTRASTS	*LORIMER RICH*	497
WASHINGTON REPORT	*A. D. TAYLOR*	523

PLATES

NATIONAL GALLERY OF ART	*JOHN RUSSELL POPE, EGGERS & HIGGINS*	501
SMITHSONIAN GALLERY MODEL	*ELIEL, EERO SAARINEN AND J. R. F. SWANSON*	511
FARM SKETCH	*DAVID DAVIS*	525
GREENWOOD VILLAGE HOUSING	*GUSTAVE W. ISER*	543
VIRGINIA SKETCH	*HOWARD A. PAGE*	546
AN ARCHITECT'S HOME	*FRANK J. FORSTER*	551
LONG ISLAND HOUSE	*MATTHEWS M. SIMPSON*	556

PHOTOGRAPHIC PORTFOLIO

A COMPOSITE STUDY OF "TODAY'S SWEDEN" INCLUDING HOMES, APARTMENTS, SCHOOLS, GYMNASIUMS, COMMERCIAL AND INDUSTRIAL STRUCTURES RECENTLY BUILT IN AND NEAR STOCKHOLM—REPRESENTATIVE OF PHOTOGRAPHS BY *G. E. KIDDER SMITH* NOW ON DISPLAY AT THE MUSEUM OF MODERN ART IN NEW YORK — 527

THRESHING FLOOR

LETTERS AND DISCUSSIONS BY *A. M. ATKINSON, JAMES M. EARLY,* AND *WALTER DABNEY BLAIR* — 9

PUBLIC RELATIONS

FORUM	EDITED BY *D. KNICKERBACKER BOYD*	517
LET'S USE THE RADIO	*WALTER R. HAGEDOHM*	519
SAN FRANCISCO EXHIBITION	*ERNEST BORN*	521

DATA SHEETS PREPARED BY *DON GRAF*

COST OF 100,000 Btu (1 AND 2); FILE STORAGE VAULT; MERCHANDISE VAULT — 547

HERE, THERE, THIS, AND THAT

NEWS FROM THE FIELD, COMPETITION ANNOUNCEMENTS, AND BOOK REVIEWS, ETC. — 40

COVER PHOTOGRAPH BY *G. E. KIDDER SMITH,* ON MAP OF STOCKHOLM

PENCIL POINTS

KENNETH REID, EDITOR, CHARLES MAGRUDER, MANAGING EDITOR
DON GRAF, TECHNICAL EDITOR

THE MONOGRAPH SERIES
RUSSELL F. WHITEHEAD, EDITOR

Published Monthly by REINHOLD PUBLISHING CORPORATION, East Stroudsburg, Pa., U.S.A. Ralph Reinhold, President and Treasurer; H. Burton Lowe, Vice President and Secretary; Philip H. Hubbard, Vice President; Francis M. Turner, Vice President. Executive and Editorial Offices: 330 West 42nd Street, New York. 50 cents a copy. Yearly subscription $3.00, two years subscription $5.00, payable in advance, to the U. S. A. and all U. S. Possessions. To Canada, Cuba, Mexico, Central and South America, $3.50 a year. To all other countries $5.00 a year. Remittances by International or American Express Money Order or by Draft on a bank in the U. S. should be payable in United States funds. Subscribers are requested to state profession or occupation. Changes of address must reach us before the 20th of the month to assure delivery of forthcoming issue. Be sure to give both your old and new addresses. To Contributors: Articles, drawings, photographs, etc., sent with a view to publication will be carefully considered, but the publisher will not be responsible for loss or damage.

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Entered as second class matter, July 8, 1941, at the Post Office, East Stroudsburg, Pa., under the Act of March 3, 1879. Volume XXII, No. 8, August, 1941. Indexed in Art Index.

IN THIS ISSUE

Two designs that are likely to stand forth as chapter topics in architectural histories-to-come are presented in this issue for the consideration of our readers. Since a comparison of the National Gallery of Art with the Smithsonian Gallery of Art, intended for a site immediately across the Washington Mall, offered interesting possibilities, the Editors prevailed upon Lorimer Rich, New York Architect, to write the article across-page. For a discussion of the design of public buildings and their relation to the Nation's capital and l'Enfant's Grand Plan, it seemed natural to turn to the Architect of the Tomb of the Unknown Soldier, the recently-completed Madison Square Postal Station, and other public and semi-public work, who in addition is familiar with Washington and the Grand Plan through his residence there as consultant to the Federal Works Authority and through long study. Mr. Rich is a graduate of Syracuse University, where he also received the Honorary Degree, Doctor of Fine Arts, and he is Vice-President of the Architectural League of New York and Secretary of the Municipal Arts Society.

It seems appropriate in this connection also to quote the Architects concerning these designs. Before the National Gallery was opened Otto R. Eggers and Daniel Paul Higgins stated for publication (almost as though they anticipated such attacks on the design as that of the Architects' Journal of London for June 5, 1941, that "time has carried architects past Neo-Classic and nothing will ever bring it to life again . . . the National Gallery has . . . achieved contemporary architecture's greatest FLASHBACK") their principles in designing the Gallery:

"The National Gallery has been designed with the aim of achieving harmony with neighboring buildings and making it a worthy element in the l'Enfant conception and plan of 1901 for the City of Washington. In the inception of the design and in the later execution of details, the architects have felt it proper to keep constantly in mind the belief of both Washington and Jefferson that the style of architecture for the Capital City should not depart, under any temporary pressure of vacillating ideas, from the original broad base of the Classic.

"There will undoubtedly be voices raised in protest that the design is not in the spirit of a 1941 broadcasting station, of the latest steel-frame office building—something specifically representative of our day. If contemporary thought alone were permitted to determine the architectural style, the building might have been Richardson Romanesque, French Renaissance, Art Nouveau or Venetian Gothic, according to the year in which it was conceived. The National Gallery is built in the thought that it may serve its purpose for many centuries. America's finest architectural traditions—those of which the vast majority of Americans never tire—have seemed to the architects the one straight beam of light pointing the way through an epoch strongly marked by perplexity and irresolution. Time and the leisurely judgment of the American people will eventually decide whether that light has suddenly become a will o' the wisp."

The principles of the Smithsonian Gallery of Art Competition Program, specified under "General Requirements," were: (A) a strict adherence to function and (B) maximum flexibility in the organization's space." The prize-winning drawings were the Saarinens' eloquent response! The competition jury composed of Frederic A. Delano, Chairman, John A. Holabird, Walter Gropius, George Howe and Henry R. Shepley, submitted the following report:

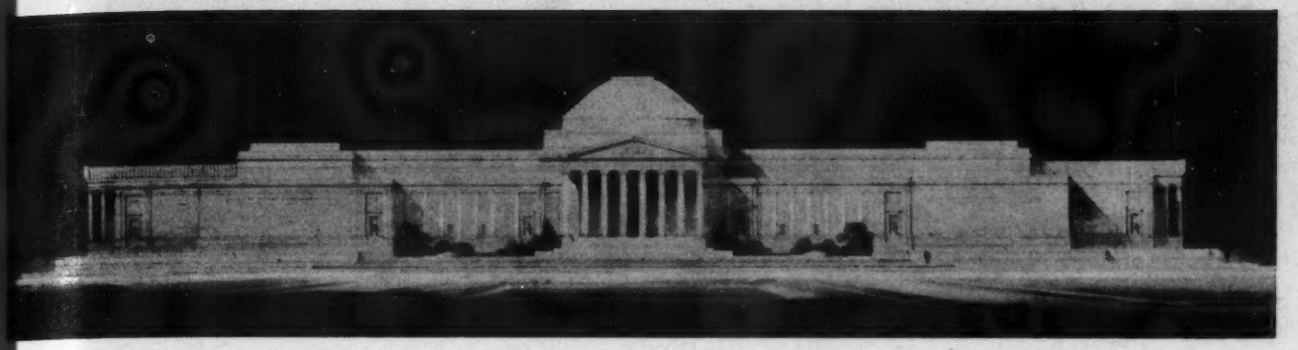
"It is unanimously agreed that the designs submitted by Eliel Saarinen and Percival Goodman are the best among those in the final competition. Both offer simple, direct solutions in which all facilities are adequately provided for and in which the relation of part to part is correct. In both designs the location of exhibition spaces on the first floor and the immediate accessibility of these spaces to the entrances is commended. The relation of exhibition space to the auditorium, as well as the provision for access to the auditorium, are well studied. In each the service areas are organized in a practical manner.

"The design submitted by Eliel Saarinen is considered especially appropriate in its relation to the site. It offers a remarkable clarity of composition in mass and a restraint and dignity in expression which appears to the majority of the jury especially suitable for a building to be built on the Washington Mall. The building has the distinction which comes from a fine use of materials, and shows throughout a professional competency on the part of the designer which leads the jury to believe that he could be safely trusted with the execution of the work."

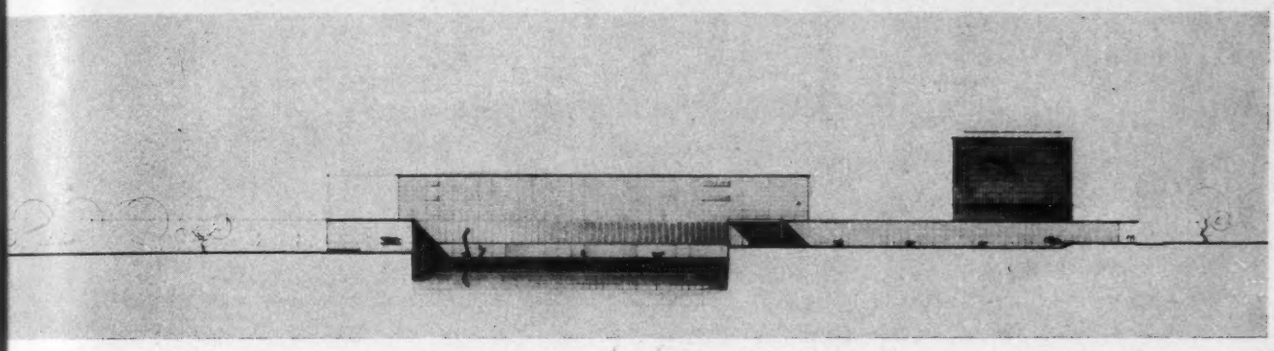
* * *

The photographic portfolio of Sweden in this issue (page 527) resulted from six months work in 1939 by G. E. Kidder Smith as a Fellow of the American Scandinavian Foundation, for research in Modern Swedish architecture. Following his graduation from Princeton in 1935, this tal-

(Continued on page 526)



NATIONAL GALLERY OF ART—JOHN RUSSELL POPE DESIGN, AS PUBLISHED IN "LIFE" (FEBRUARY 15, 1937)



SMITHSONIAN GALLERY OF ART—PRIZEWINNING DESIGN BY ELIEL AND EERO SAARINEN AND J. R. F. SWANSON

A STUDY IN CONTRASTS

BY LORIMER RICH

For the past few years I have watched the building of the new National Gallery of Art in Washington and I recently visited the completed building. I also examined the drawings and the model of the proposed new Smithsonian Gallery of Art. I walked up and down the Mall picturing in my mind the proposed Smithsonian standing opposite the new National Gallery. I looked at the scale model of the Mall in the gallery of the National Park and Planning Commission. Then I asked myself—Will these two buildings look well on the Mall? Will they look well directly across from each other? Will they take their proper place in the Mall composition. Do they belong in Washington? These questions must arise in the minds of most of us.

We have more than a passing interest in Washington, its buildings, its monuments, and its great Mall scheme extending from the Capitol to the Washington Monument, the Lincoln Memorial and beyond. We have seen this mighty dream gradually unfold during the past forty years. It is thrilling and we are proud of it. The development of Washington is the one project that claims the common interest of all American architects. It is therefore natural that we should be concerned about all the elements that compose it, past, present and future.

To be commissioned to design buildings of this type is a great privilege and a great responsibility. These are the top honors in our profession. It is for opportunities such as these that architects strive. To design a successful building on the Mall in Washington carries with it the golden crown of achievement. Such buildings should have a real and beneficial effect upon American Architecture.

In the National Gallery and the Smithsonian Gallery we have quite different approaches to similar problems. We ponder upon an architectural profession which at the same time produces two buildings so different

VIEW ACROSS SCULPTURE COURT, TOWARD PICTURE GALLERY

MODEL OF SAARINENS' DESIGN FOR SMITHSONIAN GALLERY OF ART

in their style and philosophy. Why can this happen?

Our architecture probably performs in the same manner as our politics. We have conservative periods—eras where the status quo seems all important—where constructive statesmanship almost stops, where social progress lags—then suddenly we awake, we protest. We have action, daring, initiative and leadership. We replace Harrison with Grover Cleveland. We replace Taft with Woodrow Wilson. We replace Hoover with Franklin Roosevelt. We snap out of our complacency. We make mistakes, we experiment, we progress. I believe that something comparable to this has happened to architecture. For the past twenty years we have had an architectural diet of neo-classicism in Washington. Starting with the Commerce Building, we have struggled on through the Triangle, the Supreme Court, the National Gallery (we still must face the Jefferson Memorial) and it has seemed that the wheels of real creative architectural talent had almost stopped, that D'Espouy and Letarouilly must be exhausted.

This state of affairs could only produce impatience and unrest among thoughtful architects. Such condition in our political life nurtured Eugene Debs and William Jennings Bryan, both radicals in their time. Yet the "dangerous" social justice program of Debs and the direct election of Senators and income tax ideas of Bryan are both now incorporated into our laws. In similar fashion Sullivan, Wright and many others who are often referred to as architectural Leftists have come to stir us and rejuvenate our arteries. If you seek the reason for the Smithsonian look across the Mall at the National Gallery.

The National Gallery is impressive. Here is a marble building nearly eight hundred feet long; as long as the Capitol. It stands in a superb setting. The cornices and columns are all in accordance with the best classical precedent. The composition and mass are good. The workmanship and materials are of the best. The building conforms to accepted standards of design of the past 50 years and yet it does not seem alive, vital, and organic. Examine the Lincoln Memorial —each column, each bit or ornament, each block of stone is a vital and important part. Take one of them away and it falls apart. The National Gallery on the other hand seems loaded with surface decoration. It is a panorama of pilasters, double pilasters, breaks, panels, blank windows, and belt courses. Most of the vocabulary of neo-classic architecture has been assembled on this one building. One receives the impression that the budget was too liberal and the draftsmanship too perfect. Sophisticated delineation may have devoured intended simplicity and force. How else can one explain a main angle of the building and cornice making five separate breaks in turning its corner.

The interior is magnificent in its spaciousness and its materials. The detail is correct; the exhibits are well-lighted. Yet the same lifeless feeling that impresses you about the exterior has somehow invaded the interior. It is all too reminiscent of the old Metropolitan Museum and has the same air of yesterday. We have suddenly moved past such grand treatment of space and we desire that the architecture of our galleries be more subordinated to the exhibits. Here we are too conscious of gridironed ceiling lights, cornices, coves, and door trim. These elements all assail us and detract from the pictures. The Museum of Modern Art and recently remodeled picture galleries of the Metropolitan have shown us that a gallery can be simple, low, and visually quiet—and that the pictures themselves *gain* with such a background. There seems to be in the National Gallery continual strife between the architecture and the exhibits; so the visitor comes away impressed with the monumental character of the building but somewhat defeated in his effort to enjoy fine masterpieces to the utmost.

To compare a completed building with one that exists only in model and drawing is difficult. The proposed Smithsonian Gallery is totally unlike any other public building on the Mall. It bespeaks efficiency—streamlined, speedy handling of people. The National Gallery seems to have sacrificed functional merit in order to attain a desired effect. The Smithsonian Gallery has a fine plan and a carefully-studied juxtaposition of units which is expected to serve the needs of its visitors in the most simple and tireless manner. Unity of composition has been sacrificed and the individual units do not seem to be knit together into one strong simple structure. You feel that the building might fly apart. The National Gallery conveys a feeling of permanence that is lacking in the Smithsonian Gallery. There is a fragility about the Smithsonian that disturbs, a thinness in the design which causes the building to lose effectiveness when viewed in comparison with the National Gallery. I do not know why it is necessary for the open entrance porch of the Smithsonian to seem to

hang to the main building by a glass strip. I should like to see the porch attached to the main structure in a more permanent manner. The same criticism might be made for the link between the auditorium and the stage box. There is a nervous assemblage of units that seem to indicate uncertainty. The composition needs a master stroke to bind it into a permanent mass.

It is interesting to speculate whether the architect of the Smithsonian would have produced this design without the stimulus of the particular competition for which the design was produced. The profession has quite generally felt that the Smithsonian Competition was from the beginning sectarian propaganda for the new architecture! The preferences of the Professional Advisor, the Technical Advisor, and at least one member of the Jury led serious competitors to believe that their submissions must be Modern to place. An examination of the ten winners will substantiate this. No doubt the more conservative architects did not enter the competition for fear that their solutions would not receive consideration. Such a competition setting may have contributed to the more or less extreme character of the design. It is possible that without such a set of conditions a middle ground solution might have been attained and it might have been satisfactory to more people.

Public buildings stand for years and they must look well and wear well over a considerable period of time. A building that is too stylish is dated and may soon seem out of style. I like public architectural progress in less violent form. Perhaps that is impossible. If so, I am content with the Smithsonian rather than the static quality of the recent neo-classic buildings. The future of a strong, courageous American architecture seems to lie in the direction of the Smithsonian rather than in that of the National Gallery.

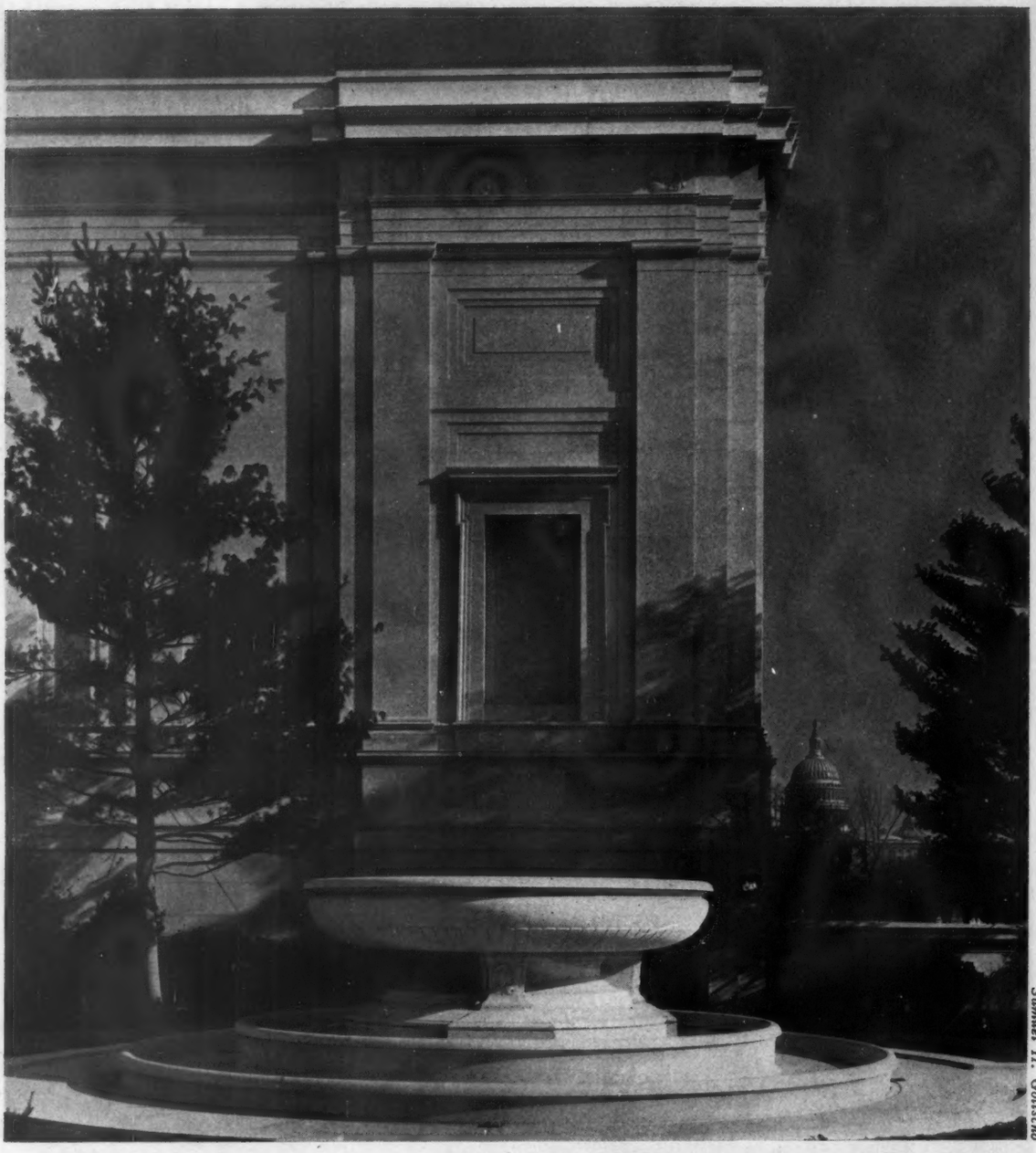
We hear some doubts expressed about the appearance of the Smithsonian on the Mall and its ability to take a harmonious position in the architectural wall which backs up the rows of elm trees. To my mind no single building can menace the Mall composition. This composition is really the splendid rows of trees—four deep—which will gradually attain a height of eighty or more feet. It is the great greensward spreading from the Capitol to the Washington Monument and flanked by these trees that is the backbone of the whole composition. Individual buildings, no matter what their design, are powerless to menace this tremendous conception. As time goes on, the great trees will keep all the buildings in a subordinate position. I see the buildings on the Mall standing as milestones in our architectural development and ever improving in character and style. I see them through the trunks and foliage—all brought into harmony by the great elms, the real guardians of the Mall.

EDITOR'S NOTE—*Ample notice has been taken by the press of the National Gallery of Art and also of the proposed Smithsonian Gallery of Art but we have been challenged by the fact that no impartial critic was invited to discuss both buildings in one article. The relation of the two—works by distinguished masters of opposed theories of architectural design, intended for sites of equal prominence, and intended to serve comparable functions—is readily apparent. The choice of a critic was not so obvious! Both designs have their able and ardent champions.* DEAN JOSEPH HUDNUT *of the Architectural Department of Harvard University, who served as Professional Advisor in the Smithsonian Gallery Competition, discussed the Jurors' selection of the "especially appropriate" Saarinen-Swanson design for the "Magazine of Art," (August, 1939). A persuasive and thoughtful tribute to the National Gallery of Art was written by* HENRY H. SAYLOR, *New York Architect, for publication at the time of the dedication of the late Andrew Mellon's gift to the nation, March 17, 1941. But it seemed to the Editors that a discussion of the two buildings, their relation to each other, to the Grand Plan of Washington, and especially to their era, was called for—hence the foregoing article by* LORIMER RICH, *whose professional achievements as an architect of public buildings and whose devoted study of Washington and its Grand Plan eminently qualified him for this approach.*

Samuel H. Gottscho

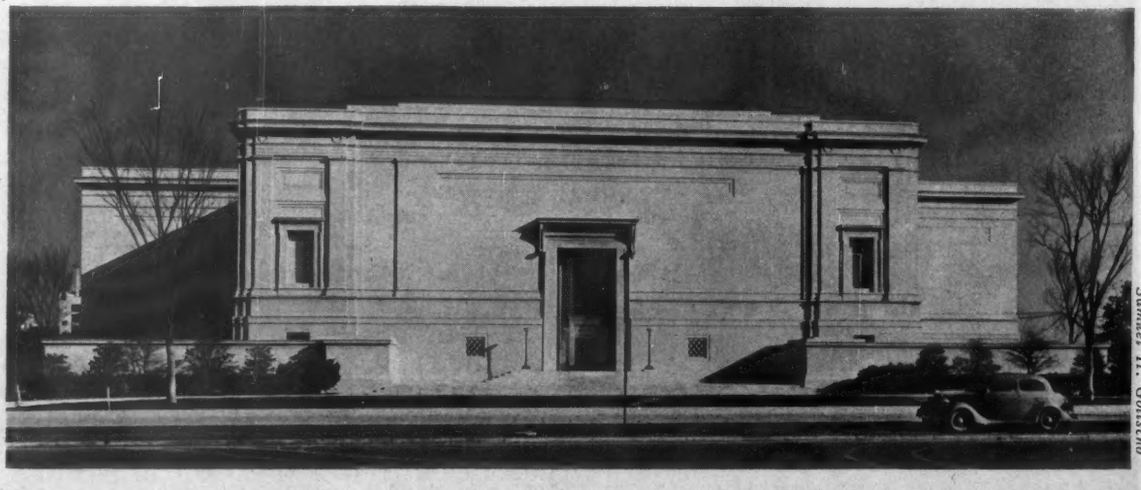
FACADE ON MALL, LOOKING TOWARD THE EAST WING

NATIONAL GALLERY OF ART—BY EGGERS & HIGGINS, ARCHITECTS



Samuel H. Gottscho

THIS DETAIL PHOTOGRAPH OF THE EAST WING SHOWS THE CAPITOL IN THE DISTANCE AT THE END OF THE MALL ENTRANCES AT EITHER END (PHOTOGRAPH BELOW) LEAD TO THE FIRST FLOOR EXHIBITION ROOMS

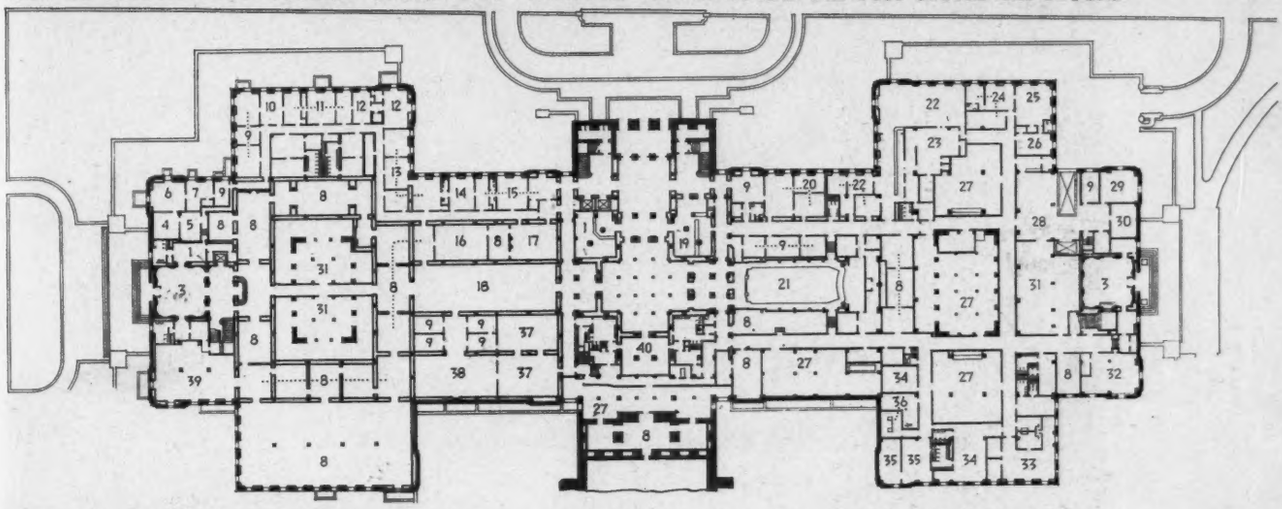


Samuel H. Gottscho

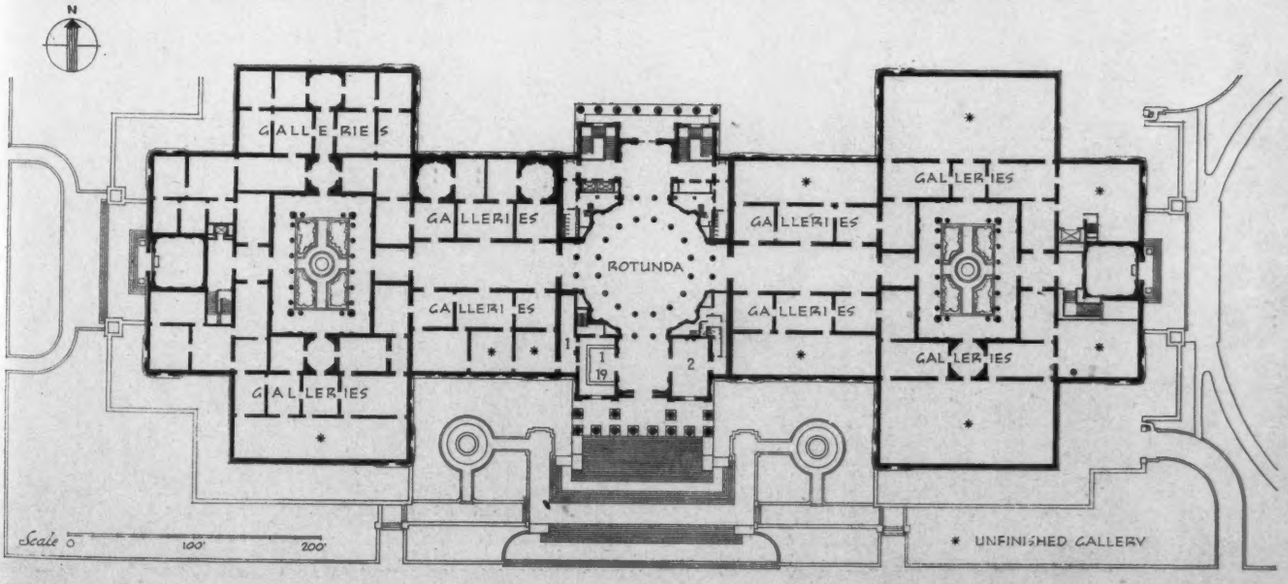
THE NATIONAL GALLERY OF ART, WASHINGTON, D. C.—DESIGNED

T. Horydczak

VIEW OF MALL FACADE LOOKING NORTHWEST. "TRIANGLE" BUILDINGS AND OLD POST OFFICE ARE BEYOND

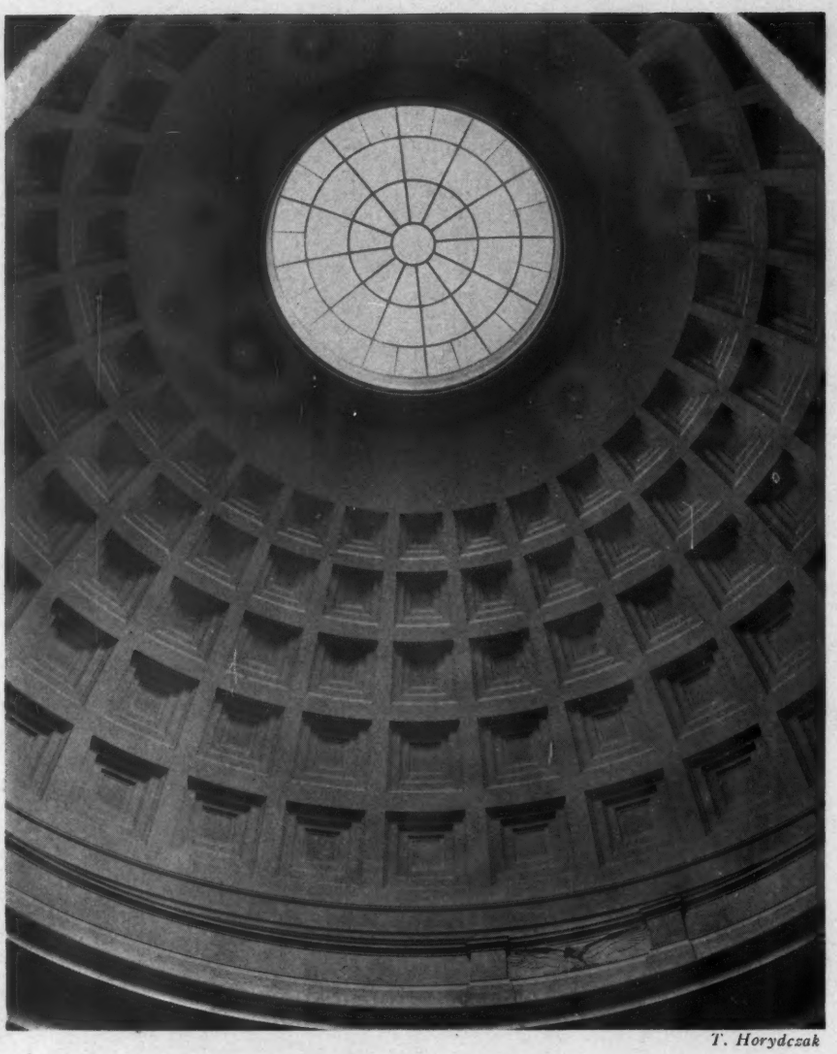


1. CHECKING ROOM
2. FOUNDERS ROOM
3. LOBBY
4. LINING ROOM
5. CRADLING ROOM
6. RESTORING ROOM
7. LABORATORY
8. UNASSIGNED
9. OFFICE
10. ACCOUNTANT
11. TREASURER'S DEPARTMENT
12. SECRETARY'S DEPARTMENT
13. CURATOR'S DEPARTMENT
14. PRESIDENT, VICE PRESIDENT
15. DIRECTOR
16. MAIL ROOM
17. BOARD ROOM
18. EXHIBITION
19. CARD ROOM
20. ADMINISTRATIVE STAFF
21. LECTURE HALL
22. DINING ROOMS
23. KITCHEN
24. TELEPHONE OPERATORS
25. GUARDS SIGNAL ROOM
26. BUILDING SUPERINTENDENT
27. FAN ROOM
28. RECEIVING ROOM
29. REGISTRAR
30. RECORDS
31. STORAGE
32. CARPENTER SHOP
33. STUDIO AND DARK ROOMS
34. GUARDS LOCKERS
35. TRANSFORMERS
36. SWITCHBOARD, ELEC. EQT.
37. STACK ROOM
38. READING ROOM
39. COPYIST'S ROOM
40. SMOKING ROOM



BY JOHN RUSSELL POPE AND COMPLETED BY EGGERS & HIGGINS

Samuel H. Gottscho



T. Horydczak

VIEW INTO ROTUNDA DOME (ABOVE) AND A STAIRWAY TO THE GALLERIES

THE NATIONAL GALLERY OF ART, WASHINGTON, D. C.—DESIGNED

Samuel H. Gottscho

THE 36-FOOT "VERTE IMPERIAL" COLUMNS OF ITALIAN MARBLE SUPPORT A LIMESTONE ENTABLATURE
BY JOHN RUSSELL POPE AND COMPLETED BY EGGERS & HIGGINS

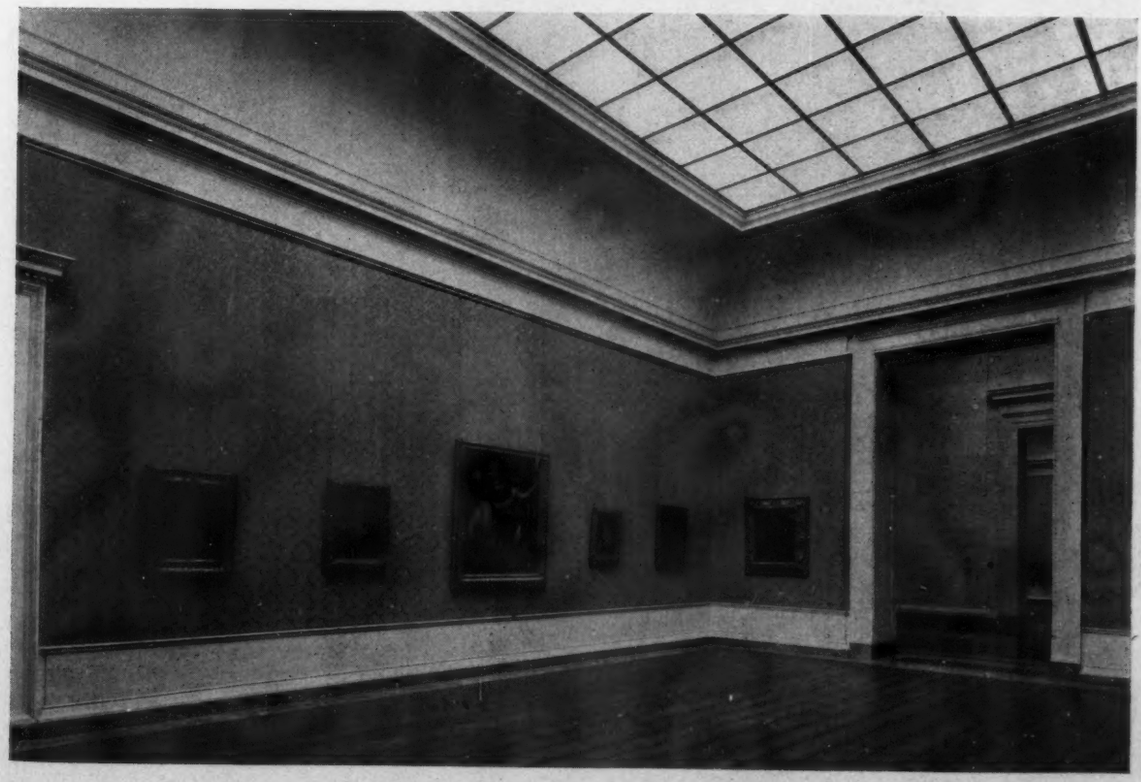
IMPRESSIVE IN THEIR NOBLE SCALE ARE THE HALLS CONNECTING THE ROTUNDA AND THE GALLERIES. THE PARTITIONS IN THE EXHIBITION AREA (126,000 SQ. FEET) CAN BE MOVED AND REARRANGED AS GALLERY AUTHORITIES DESIRE. ON THE MAIN FLOOR THERE ARE 90 SEPARATE ROOMS. ONE OF THE FEATURED GARDEN COURTS IS SHOWN ACROSS-PAGE. NOTE RARE SHRUBS

T. Horydczak

THE NATIONAL GALLERY OF ART, WASHINGTON, D. C.—DESIGNED

RESEARCH REVEALED WASHINGTON'S DAYLIGHT WAS ADEQUATE FOR THE GALLERY 85% OF THE TIME, SO OVER THE CEILING LIGHTS OF SHATTERPROOF, DIFFUSING GLASS WERE PROVIDED ACRES OF ALUMINUM AND WIRE-GLASS SKYLIGHT (LARGEST IN THE WORLD). ABOVE THE LAYLIGHTS IS A SYSTEM OF FLOODLIGHTS THAT CAN BE USED TO SIMULATE NATURAL LIGHT

T. Horydczak



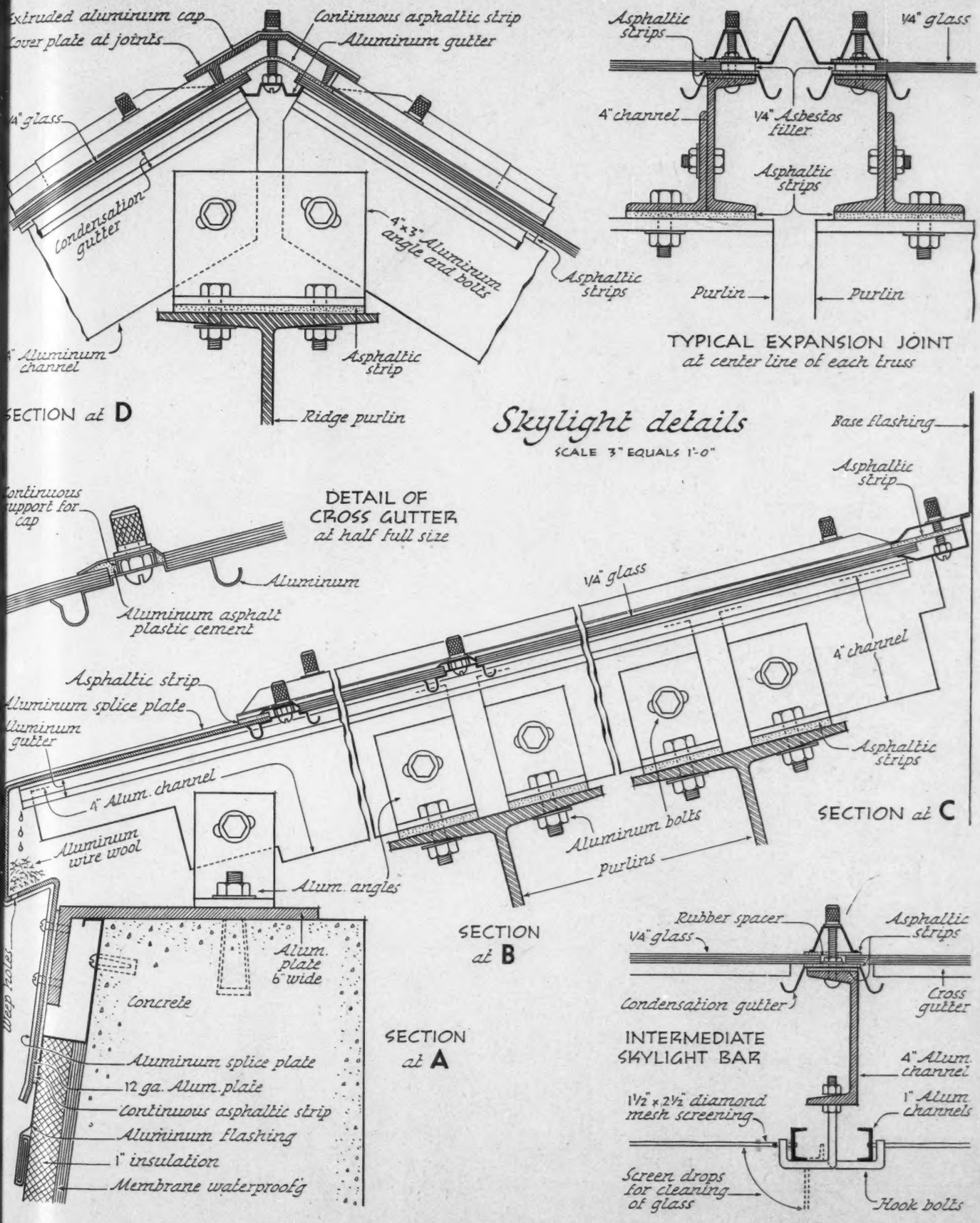
BY JOHN RUSSELL POPE AND COMPLETED BY EGGERS & HIGGINS

Samuel H. Gottscho

T. Horydczak

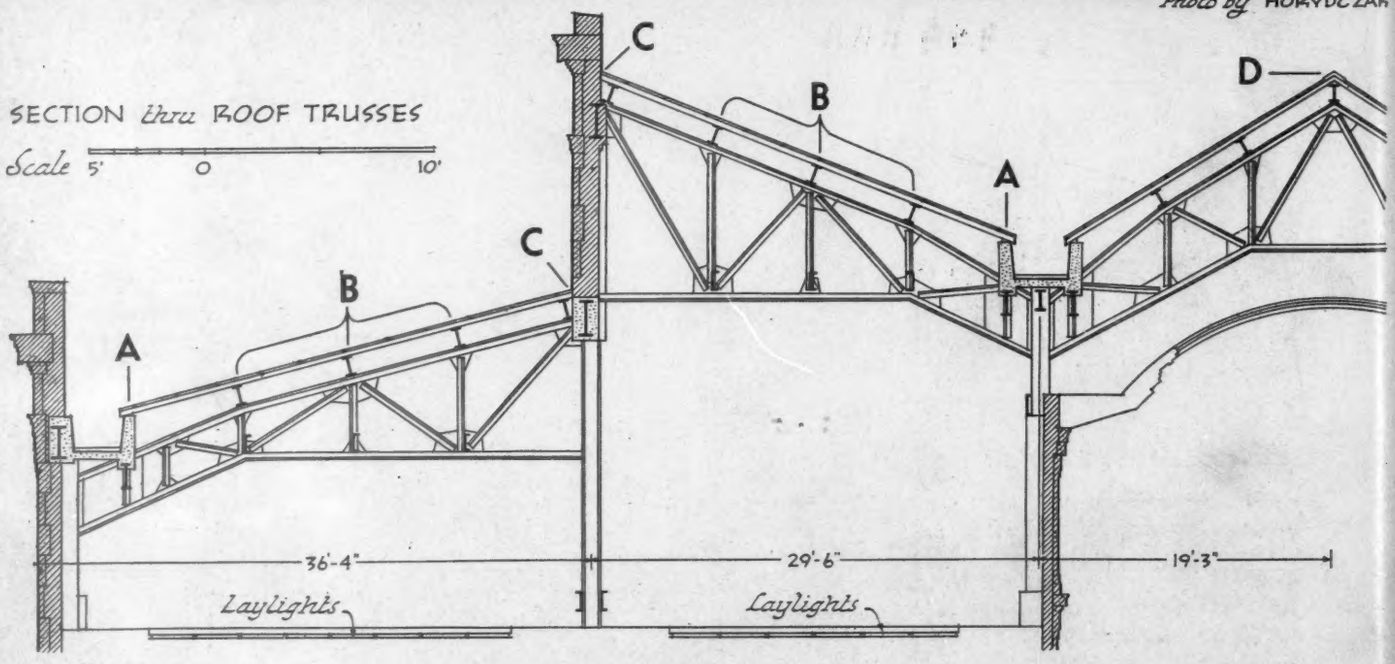
THE $15,000,000 NATIONAL GALLERY OF ART MEASURES 782′ x 303′, A FEW FEET LONGER THAN THE CAPITOL INCLUDING THE HOUSE AND SENATE WINGS, AND IS THE LARGEST MARBLE BUILDING IN THE WORLD. ITS PICTURE GALLERY AREA IS SECOND ONLY TO THAT OF THE LOUVRE. THE COLOR GRADATION OF THE EXTERIOR, FROM PINK AT THE BASE THROUGH SEVEN BASIC SHADES TO NEAR-WHITE, WAS EFFECTED BY CAREFUL SELECTION FROM 800 CARLOADS OF TENNESSEE MARBLE FROM SEVEN QUARRIES. ABOUT ONE-SIXTH OF THIS SUPPLY WAS USED FOR THE STRUCTURE. THE PORTICO FACING CONSTITUTION AVENUE IS SHOWN ABOVE AND AT LEFT IS A DETAIL OF THE PORTAL ON THE SOUTH, FACING MALL

THE NATIONAL GALLERY OF ART, WASHINGTON, D. C.—DESIGNED

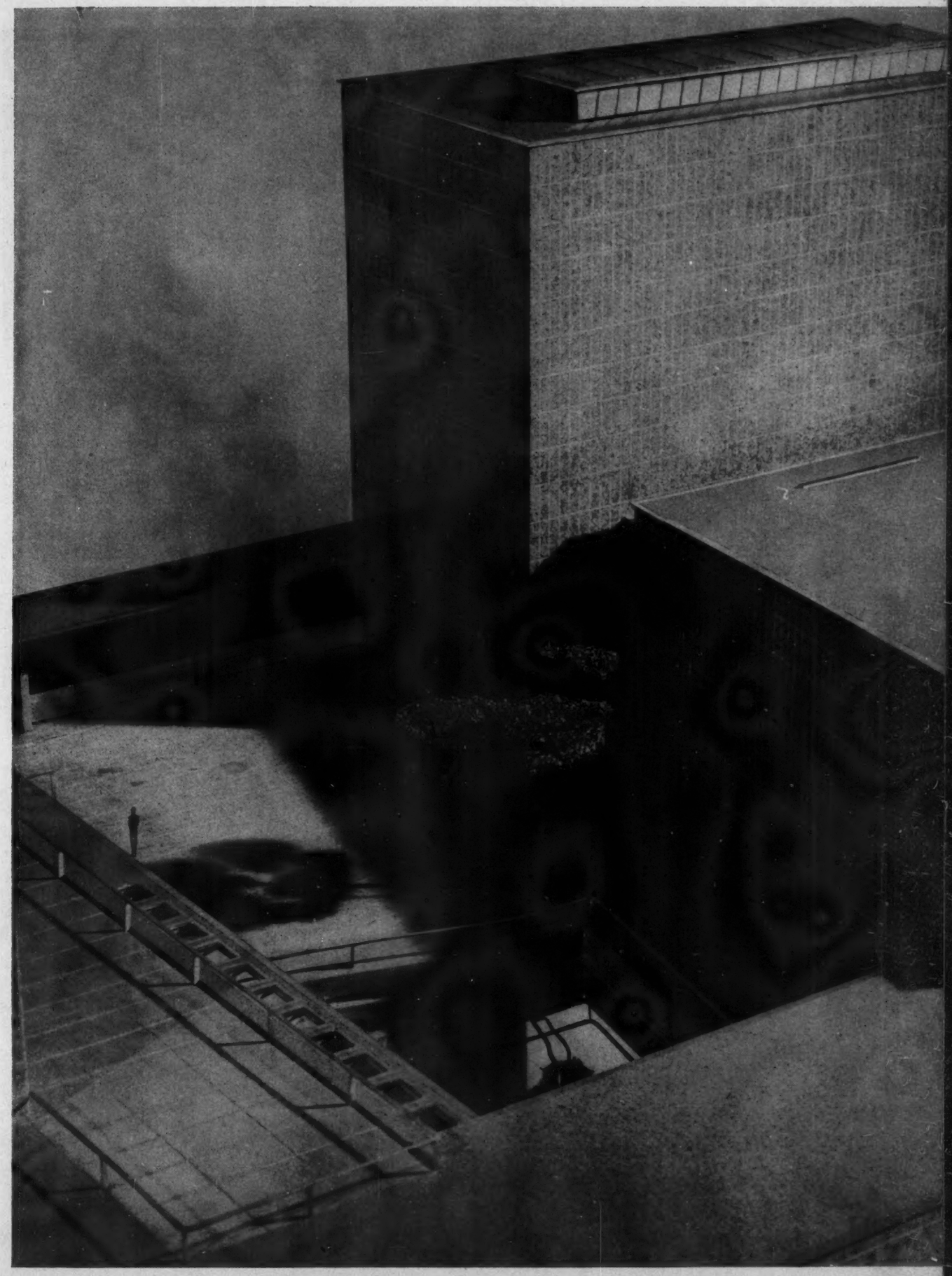


BY JOHN RUSSELL POPE AND COMPLETED BY EGGERS & HIGGINS

Photo by HORYDCZAK

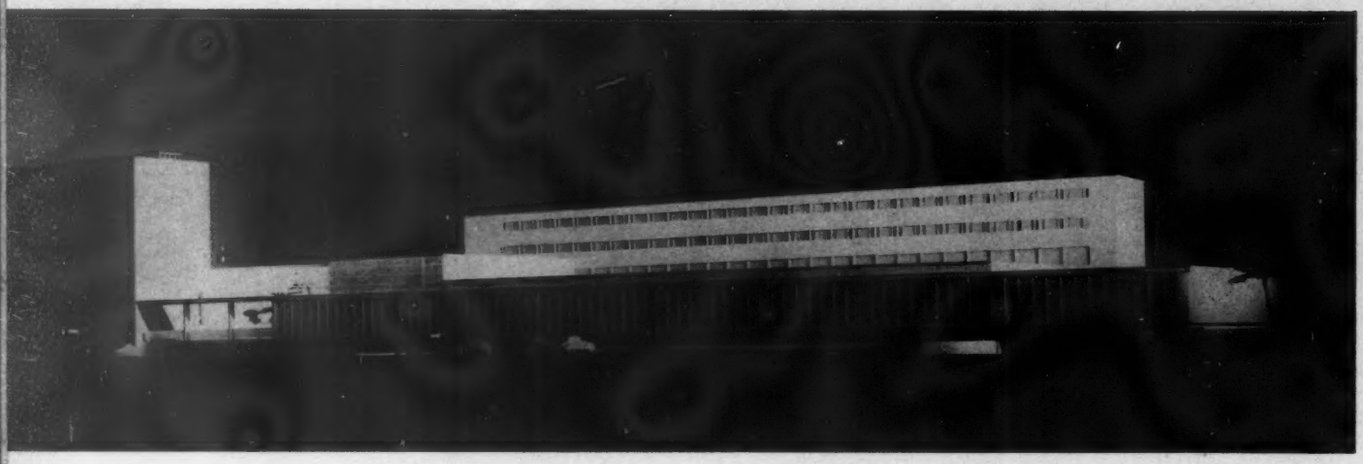


NATIONAL GALLERY OF ART—BY EGGERS & HIGGINS, ARCHITECTS

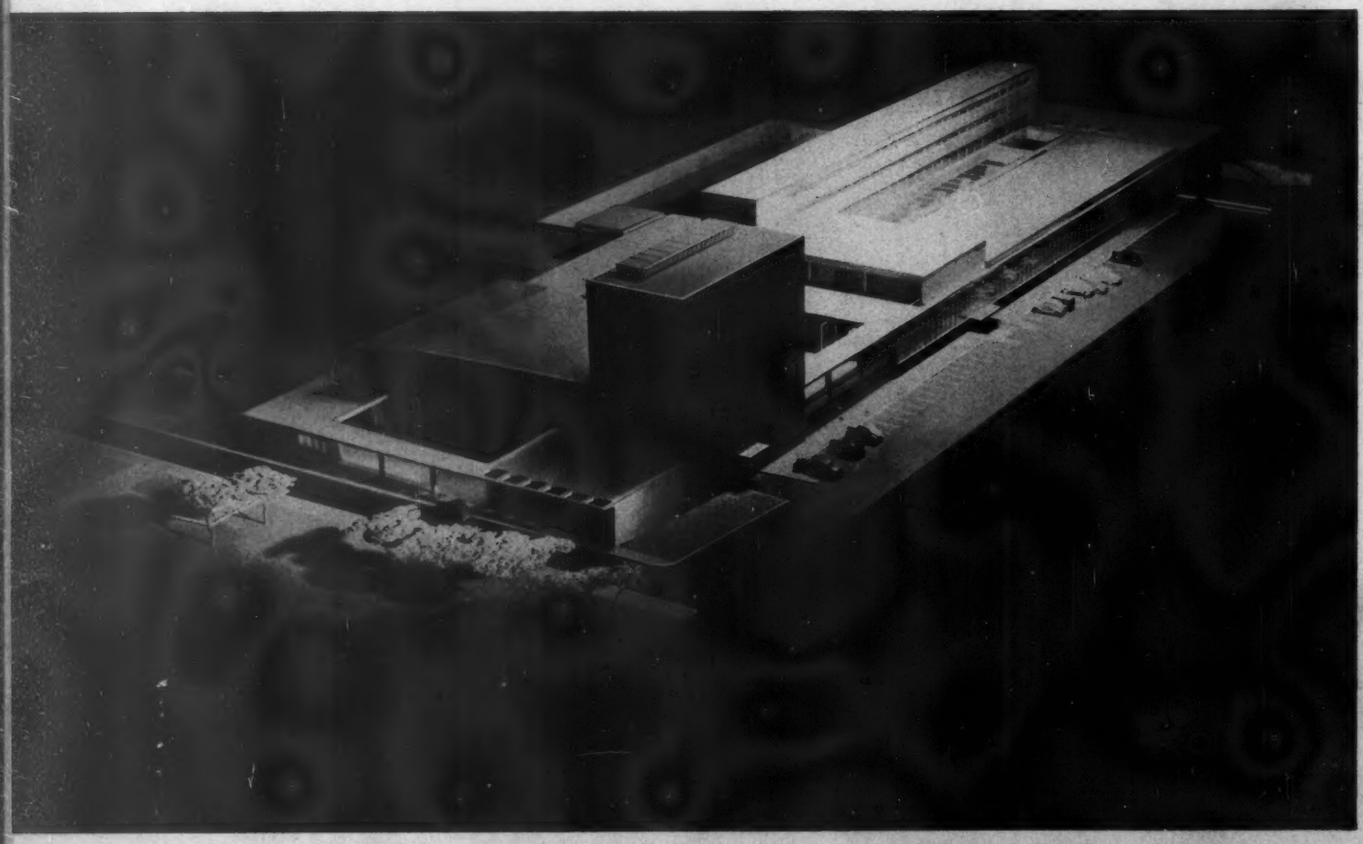


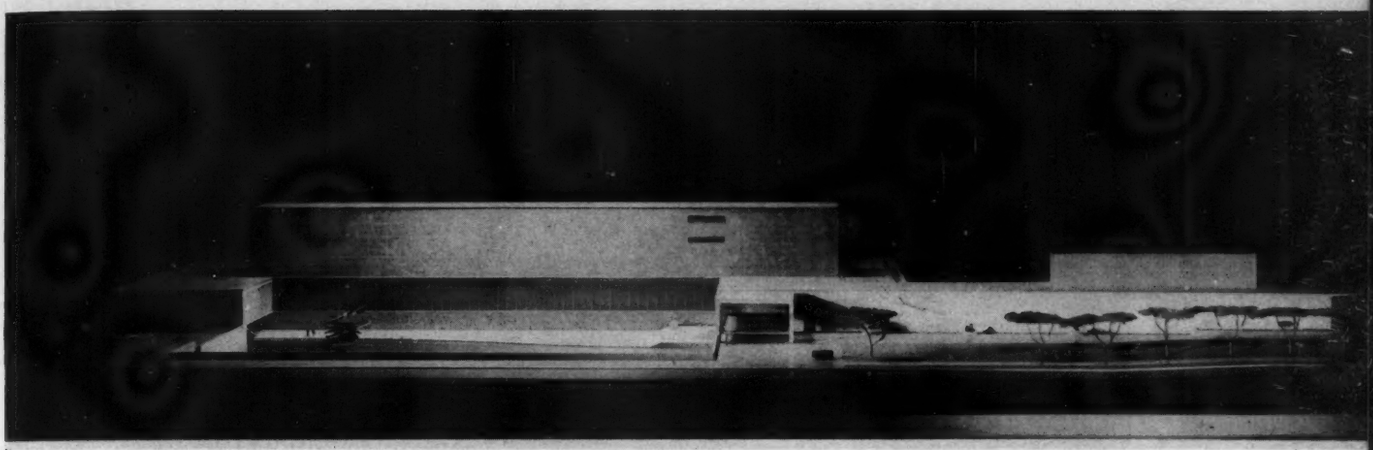
VIEW OF STAGE, ACROSS SCULPTURE COURT

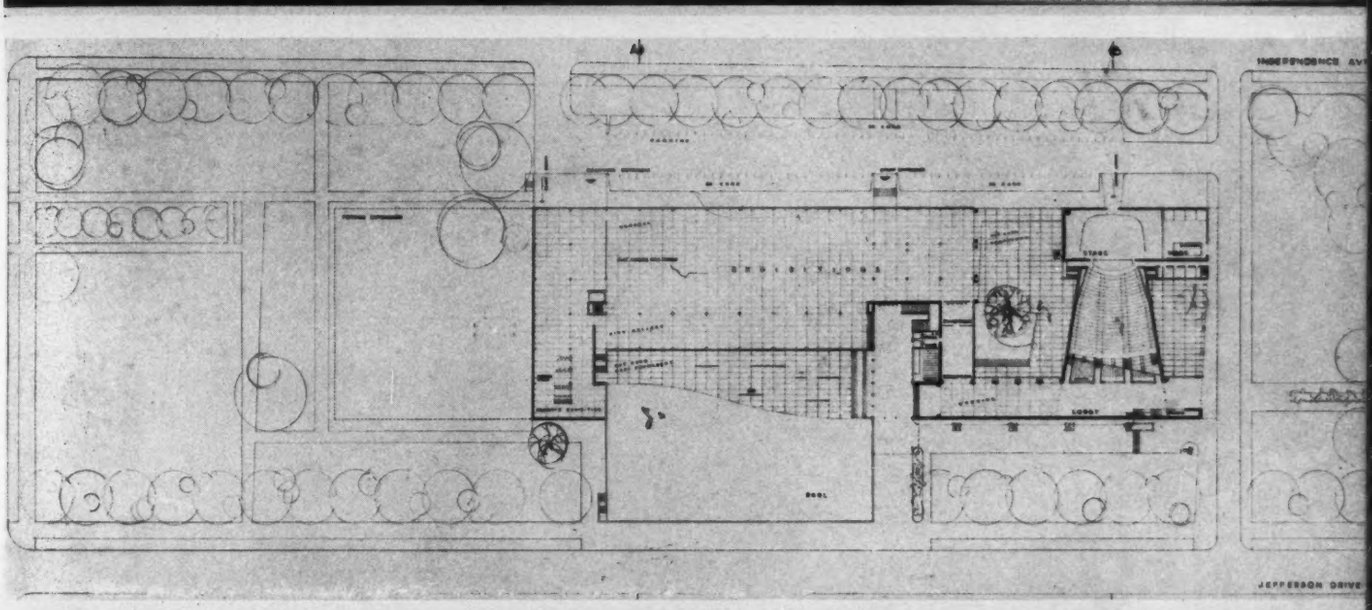
MODEL OF SAARINENS' DESIGN FOR SMITHSONIAN GALLERY OF ART

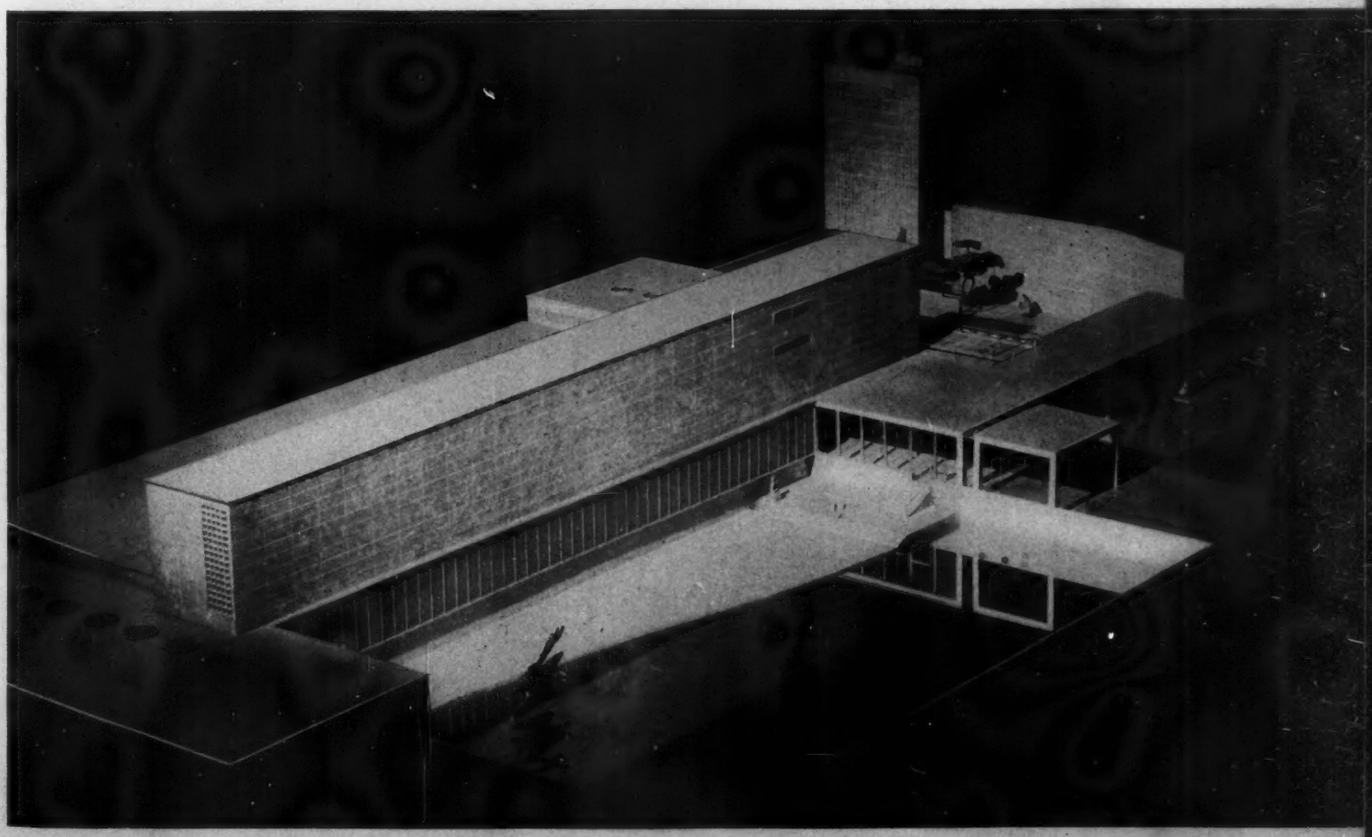


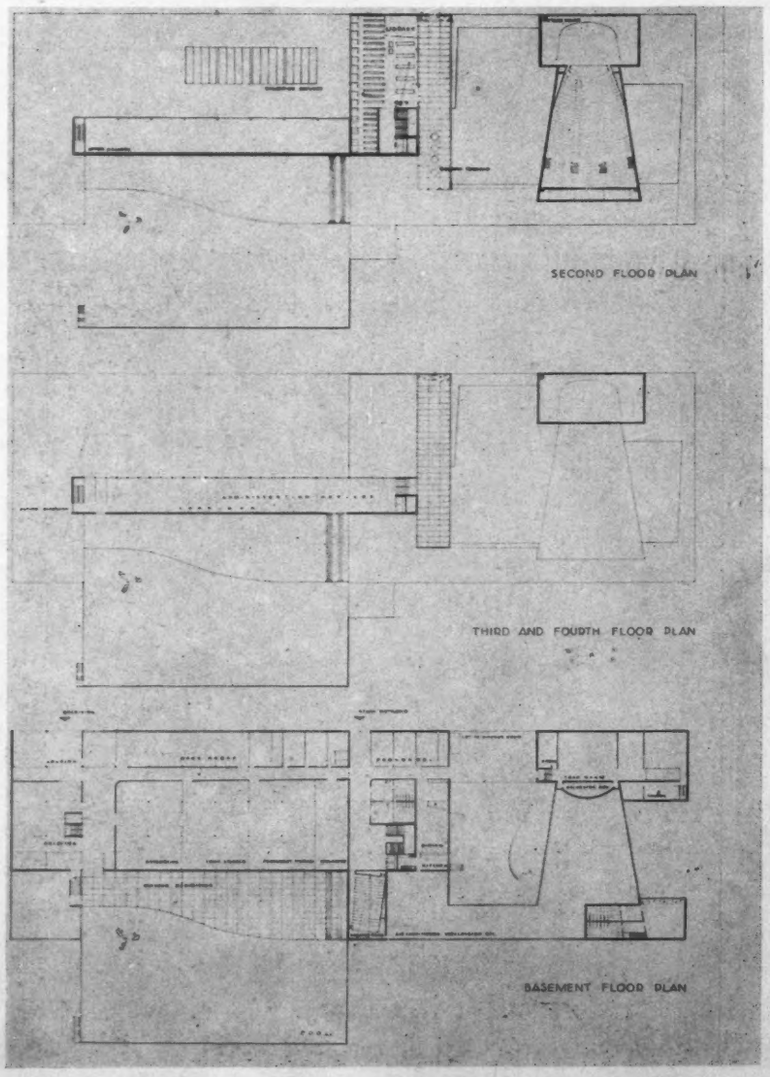
FROM THE DRAWINGS AND DETAILS OF THEIR PRIZEWINNING DESIGN IN THE SMITHSONIAN GALLERY OF ART COMPETITION CONDUCTED EARLY IN 1939, TO SELECT AN ARCHITECT FOR THE PROPOSED STRUCTURE ON A SITE DIRECTLY ACROSS THE MALL FROM THE NATIONAL GALLERY OF ART (THEN BEING BUILT), THE SUPERB MODEL AT 1/8" SCALE SHOWN HERE WAS CONSTRUCTED OF MARBLE, GLASS, AND METAL BY ELIEL AND EERO SAARINEN AND J. ROBERT F. SWANSON, ASSOCIATES IN THE COMPETITION. THE SOUTH FACADE WITH THE EMPLOYES' PARKING AREA ENTERED FROM INDEPENDENCE AVENUE IS SHOWN ABOVE AND THE ELEVATION ACROSS-PAGE IS THE FACADE OVERLOOKING THE MALL, OPPOSITE THE NATIONAL CALLERY. COUPLED WITH THE PLAN (ACROSS-PAGE) THE VIEWS BELOW SERVE TO EXPLAIN MORE CLEARLY THE RELATION OF THE VARIOUS ELEMENTS OF THE BUILDING—THE VAST GROUND-FLOOR EXHIBITION AREA LIGHTED BY CONTINUOUS WINDOW STRIP AND OVERLOOKING A SCULPTURE COURT AND A SCULPTURE PROMENADE BORDERING THE REFLECTING POOL BESIDE THE PRINCIPAL ENTRANCE, THE LONG OFFICE AND ADMINISTRATION UNIT ABOVE THE EXHIBITION AREA, THE LOWER LIBRARY WING OPENING ON THE ROOF PROMENADE, AND FINALLY THE TAPERED AUDITORIUM WITH ITS STAGE TOWER. PHOTOGRAPHS OF THE MODEL ARE REPRODUCED BY COURTESY OF THE SECTION OF FINE ARTS, PUBLIC BUILDINGS ADMINISTRATION. THE MODEL MAY BE SEEN IN THE FWA PAINTING AND SCULPTURE SECTION OFFICES





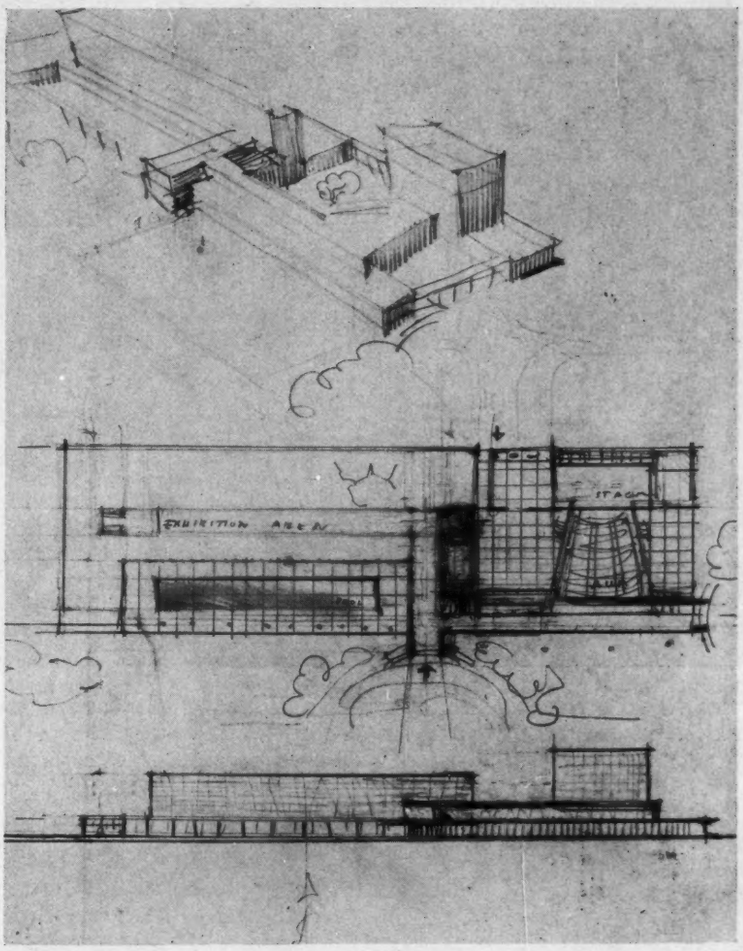

INDEPENDENCE AV
JEFFERSON DRIVE

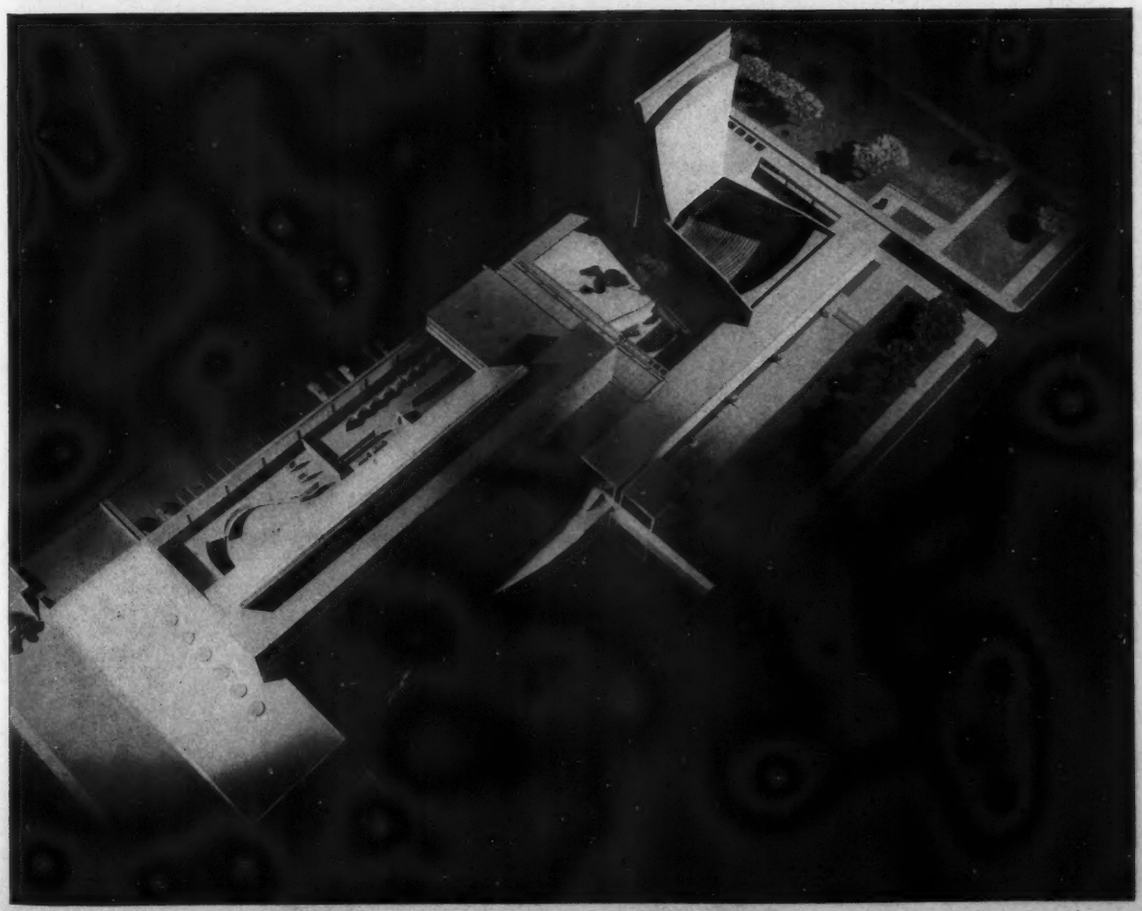


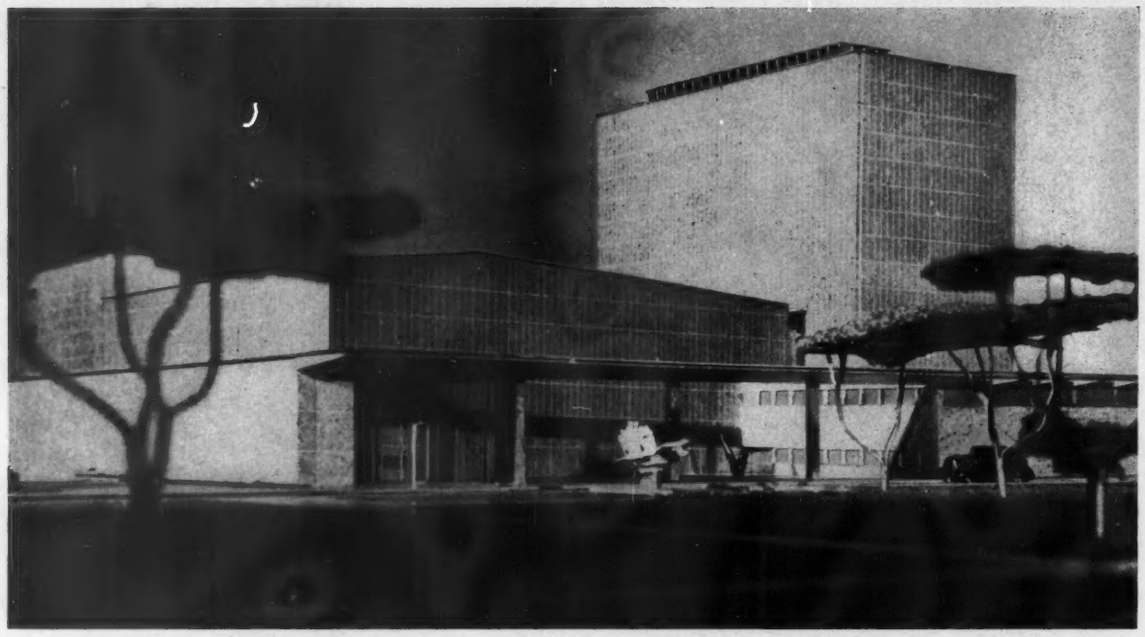


A CLOSER VIEW OF THE SCULPTURE COURT (ABOVE) SHOWS HOW FREE THE OPENINGS ARE, FROM THE EXHIBITION AREA TO THE COURT AND FROM THE LIBRARY WING TO THE ROOF PROMENADE. PLANS OF THE UPPER FLOORS AND OF THE BASEMENT ARE SHOWN AT LEFT

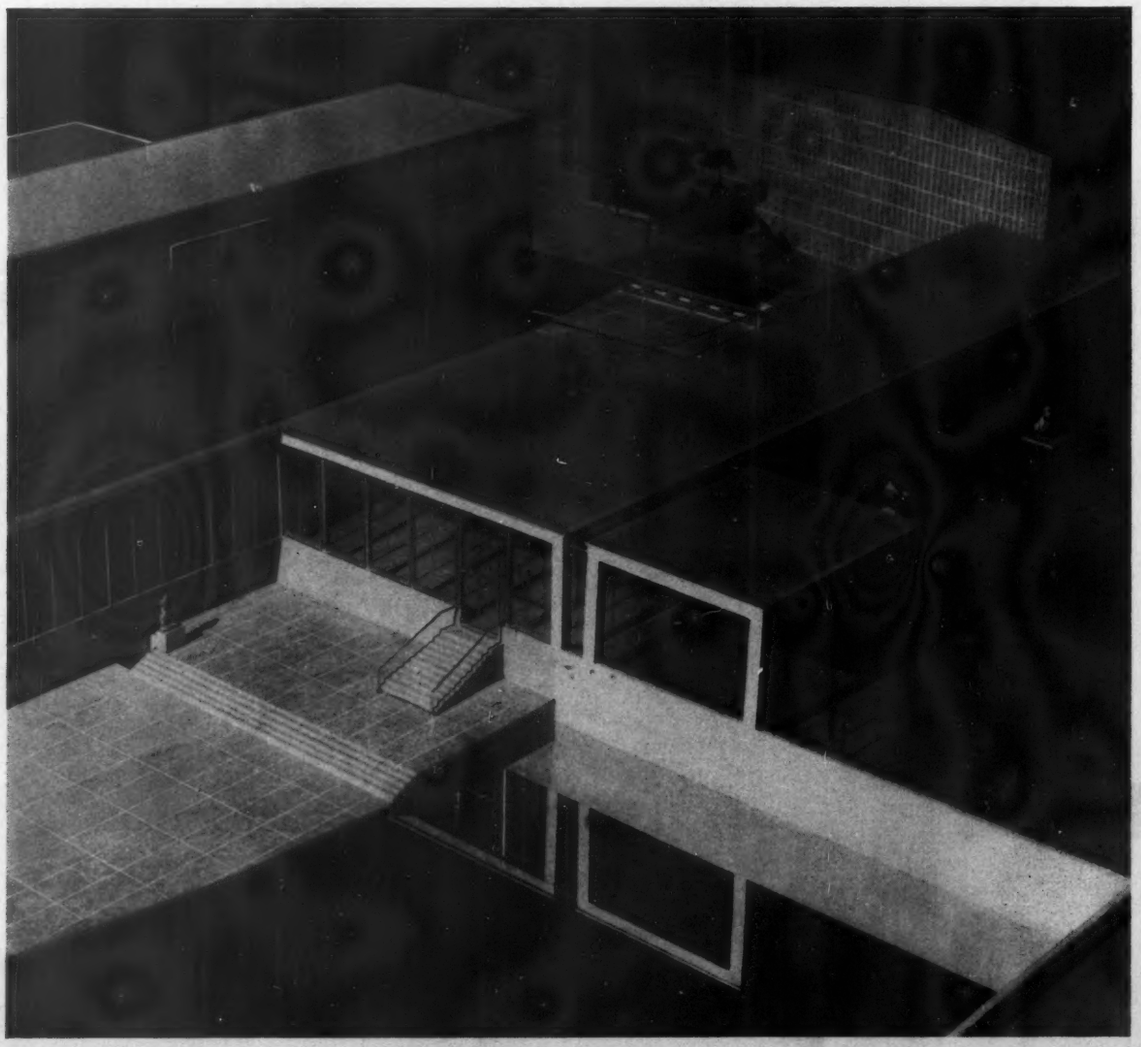
OBSERVE ONE OF THE EARLIEST SKETCHES OF THE SAARINEN DESIGN SHOWS THAT THE ELEMENTS WERE DISPOSED FROM THE FIRST MUCH AS THEY ARE IN THE MODEL. IN THE VIEW BELOW THE ROOFS OF THE AUDITORIUM AND ADMINISTRATION WING (AT LEFT) ARE LIFTED







THIS VIEW OF THE MODEL SHOWS THE WEST SIDE OF THE AUDITORIUM AND STAGE, WHERE A MARQUEE EXTENDING TO THE THEATER WORKSHOP (RIGHT) PARALLELS A DRIVEWAY AND SERVES AS AN ENTRANCE SHELTER. BELOW IS SHOWN A PHOTOGRAPH OF THE ENTRANCE PAVILION ON THE MALL SIDE



MODEL OF SAARINENS' DESIGN FOR SMITHSONIAN GALLERY OF ART

PUBLIC RELATIONS

A SECTION EDITED BY D. KNICKERBACKER BOYD

As we enter the second six months existence of this Section it is highly gratifying to be able to report considerable recent progress in Public Relations. This we will do by presenting the evidence of what one of our correspondents so well terms "the general trend throughout the United States" (See South Carolina, over page).

Before doing so, however, we wish to record a brief, but striking, statement from another correspondent respecting our "lead-off" comment of last month deprecating criticism by architects of their own status and of those who, they claim are infringing upon their prerogatives.

Says he: "They neglect to mention that architects have done very little to combat competition or to acquaint the public with their own qualifications. An excellent instance of the need for an intelligently-conceived public relations program. They who are 'viewing with alarm' are never going to get any more Government work if they insist on alienating every Government Bureau and Department.

"It might be extremely interesting if you would comment some time on the political insanity and unreasonableness of attacking the Government on Monday, Wednesday, and Friday, then making costly junkets to Washington on Tuesday, Thursday, and Saturday, to get any little jobs that may be available."

Some of the sane and reasonable examples which we here cite may be considered as beginning to comply with his suggestion.

D. KNICKERBACKER BOYD
No. 4 South 15th St., Philadelphia, Pa.

PROGRESS IN ILLINOIS

The officers of the Illinois Society of Architects have given much thought and study to the possibility of making the public *Architect-Minded* by familiarizing it with advantages to be obtained through proper architectural design and supervision of building projects. They are agreed that were the prospective builder fully familiar with the various services performed by the architect, beginning with the counsel in the selection of a site and ending with the final payment on the completed project, he would employ an architect immediately upon deciding to build.

The ultimate result would be more practical and better designed buildings, use of materials of greater longevity, and influence towards superiority in later neighboring buildings. All these have an influence toward increasing the permanency of the investment. With these qualities appreciated, architects would profit by an increasing number of commissions.

The Illinois Society stressed publicity in carrying in the Chicago Daily News Saturday real estate page, weekly, and on Monday's financial page, advertisements of the above arguments until the appropriation was exhausted.

(More later about the outcome)

Illinois Society Bulletin,
ARTHUR WOLTERSDORF, Editor.

HELP FROM MATERIAL MEN

We have almost reached the end of examples which we can refer to or reproduce where manufacturers of Building Materials or Products have advocated in their national advertising or in their literature intended for lay readers, that the services of competent architects be engaged on all building projects. This month we quote from an attractive folder on "Colonial Builders Hardware," widely distributed by the Sager Lock Works, this description of

The Architect and His Services

The services of the architect which commend him to your consideration are:

1. He adapts your home to your family as comfortably as a well tailored suit.
2. He considers light, air and view in placing your home on a lot. He blends exterior design with background and landscape.
3. He sees that construction follows specifications without bias or "substitution."
4. All details of his designing, both interior and exterior, are authentic, and in complete livable harmony from front door to back.
5. Home financing is more readily obtained when the owner employs an architect.
6. The Architect is bound by ethics in his relations with you, just as the lawyer or the doctor. In the true sense, he is you, using for you his years of training and experience to see that you receive the fullest expression of your concept of a comfortable home.

UNFAIR COMPETITION

(1) Anent the situation which could be largely cured by the architects themselves if the public were made cognizant of the functions of competent architects and of the real value of their services, the A.I.A. adopted this resolution at the recent Yosemite Convention—

WHEREAS, A trend has developed in the Construction Industry wherein various agencies have assumed the professional functions of architect and engineer, and

WHEREAS, This condition is detrimental to the best interests of the entire construction industry, and to the public which it serves, therefore be it

RESOLVED, That The American Institute of Architects in convention assembled in Yosemite Valley in the year 1941 recommends that the architects engineers, contractors, and producers of building materials cooperate to the fullest extent for the purpose of cor-

recting the aforementioned unsatisfactory condition in the construction industry, and be it further

RESOLVED, That a copy of this resolution be transmitted to each national organization representing the agencies above referred to and that the Committee on Industrial Relations be instructed to contact the national offices and local sections of these agencies in order to achieve the desired results of this resolution.

In these resolutions no reference is made, except inferentially, to the Home Builders, Real Estate Operators, and Realtors who are largely indebted to the Architectural Profession for their assistance in the promotion of improvements in and around our great cities. The failure to be recognized in the small home field is the chief loss to the most architects numerically and to the younger men especially. With an adequate public relations program and a Document on "The Value of Architect's Services," the architect, who is the person qualified by training and experience to contribute most towards the design of homes as single units or in groups, for the wealthy or for the low income earner, would begin to come into his home not only in this, but in other fields.

The danger lies in the fact that most of these developers do not employ architects professionally; substituting for such service that of the draftsman or employing an architect as a member of their organization who thereby cannot possibly conform to professional standards.

The realtor who has had a designer within his own organization make drawings for his building, or has employed an architect for only partial services in the construction of such a building through his employment to draw plans and perhaps write specifications without competition or supervision of construction, and says that he has employed "Architectural Services," is in fact perpetrating fraud. Some of these men, however, are not oblivious to the value of the services which the architectural profession can render.

The Committee on Industrial Relations can do a most useful service to the architect—and, more important, to purchasers of homes—if it can bring Home Builders and Realtors to the point where they will not sanction the misuse of the term "architectural services," conscious of the fact that the term "Architect" has a sales value in disposing of homes.

We believe that this subject should also be referred to the Committee on Public Information.

SOUTH CAROLINA MAKES THE NEWSPAPERS

The State Company

WILLIAM ELLIOTT
PRESIDENT AND TREASURER

COLUMBIA, S. C.

The State
Daily and Sunday

Columbia, S. C.
July 8, 1941

Dear Mr. Boyd:

The South Carolina Chapter, A.I.A., having determined upon a program of public education for this state in coordination with the general trend throughout the United States, has asked me to prepare news material for publication in four larger daily newspapers.

Enclosed you will find two typical releases published recently. In our opinion the story headed, "Architect Is Needed As Is Doctor, Lawyer", while slightly more direct than the average publicity article, strikes squarely in the center the force that every architect must combat.

Your criticism of these stories and any suggestions you may offer will be greatly appreciated by The Chapter, I am sure.

Sincerely,
Jack P. Sholar

Jack P. Sholar
c/o James C. Hemphill, A
Carolina Life Building,
Columbia, S. C.

SC Architects Organized to Further Ethics

The American Institute of Architects is founded upon the furthering of the ethics of the architectural profession. The South Carolina chapter of the institute was chartered on September 25, 1913.

The executive committee of the South Carolina chapter is composed of six assigned members, three of whom are officers of this chapter. The president of the South Carolina chapter is Heyward S. Singley, well-known architect of Columbia and the secretary and treasurer is James C. Hemphill of Columbia, well-known in residential and civic architecture.

In outlining the work of institute architects the A. I. A. members function around the following services: (1) The preliminary stage, wherein the client outlines his ideas and purposes considering plan, design, feasibility, location, environs, type of construction, equipment, time necessary for construction and means of financing. (2) The basic drawing stage. The architect makes basic drawings at small scale, to illustrate his conclusions and the fixation of the general plan. Recommendations follow with general advices to the client. (3) The working drawing stage. Here the architect develops the working drawings, specifications, general conditions and bid forms. Working drawings show plans, elevations and details. This includes blue-prints and specifications. (3) The construction stage. This includes the letting of contracts for construction by the architect upon the client's approval. Then the architect begins supervision of construction noting stages and supervising in general the progress of the building. If necessary he will provide a clerk-of-the-works to superintend the work at all times or any specified part of it. Payment for this clerk should be additional to any percentage or lump sum fee.

This final major stage may entail any modification or change of contract. The architect keeps accurate records of all contract prices, the amounts he has certified for payment and the balances to be certified.

(4) The final stage is the general additional service phase. This includes the sometime necessary provision of a clerk-of-the-works for continuous supervision of the project. Also the architect may have to leave his locality for a specific need for which the only additional charge is traveling expenses and subsistance expenses.

The architect may be required to appear as expert witness or otherwise act as representative of the client, at a proportionate fee. The architect may design furniture, fixtures, and decorative work, in excess of his regular services. The title Special Services the Institute states: "The value of the architect's advice and counsel as consultant, supervisor or associate lies in his especial competence and experience on projects of the nature of the one under consideration. Each of them is an important and useful service, of growing importance. The compensation should be commensurate with the services performed."

Member architects of the South Carolina chapter, the American Institute of Architects, are as follows: William W. Baker, Florence; Leon S. Barton, Orangeburg; J. Whitney Cunningham, Sumter; C. R. Dial, Columbia; C. W. Fant, Anderson; Thomas G. Harmon, Hartsville; James C. Hemphill, Columbia; H. D. Harrell, Bennettsville; F. V. Hopkins, Florence; David B. Hyer, Charleston; Robert S. Lafaye, Columbia; Samuel Lapham, Jr., Charleston; Rudolph E. Lee, Clemson; Ralph Little, Rock Hill; C. R. McDonald, Greenville; John A. McPherson, Greenville; Albert Simons, Charleston; Heyward S. Singley, Columbia; Albert S. Thomas, Columbia; Stephen Thomas, Charleston, and James B. Urquhart, Columbia.

Architect Is Needed as Is Doctor, Lawyer

"Eight Reasons Why You Should Employ An Architect," is directed to those low and medium cost house builders who believe they can have the house of their dreams without an architect's help.

This pamphlet, released by The American Institute of Architects explains in detail and answers completely the question, "Can I Do Without an Architect." The South Carolina Chapter of The American Institute of Architects is concentrating upon this phase of building with the purpose of giving the small house builder more for his money.

In detailing the eight reasons for employing an architect the release points out: "(1) In illness one needs a doctor; in legal matters a lawyer. A building, with its infinite variety of modern facilities for comfort and health and its claim for beauty needs an architect. (2) The architect has expert knowledge of building materials and construction methods, and how best to plan for the installation of plumbing, heating, lighting and insulation.

"(3) A building is a better investment if well planned an atractive in appearance. Only the trained architects can make it so. (4) Both owner and builder depend on competitive bidding for fair prices. Fair competitive bidding depends upon complete plans and specifications drawn by an architect.

"(5) The owner needs the supervision of an expert unbiased by commercial considerations to pass on the quality of the materials and workmanship going into his building. (6) It needs no argument that the owner's interests are best served by the architect who has devoted years to special training for his work and therefore must be more intelligently qualified than the man with other interests, obligations and training.

"(7) From start to finish of a building operation the architect is the owner's professional adviser and representative—in drawing contracts, complying with building codes and lien laws, certifying building charges, and seeing throughout that the owner gets what he pays for. (8) Architectural services are a small fraction

LET'S USE THE RADIO TO ADVANCE OUR CAUSE

BY WALTER R. HAGEDOHM

"The public needs enlightenment on many points regarding the profession. Too many persons have an impression that an architect is a superfluity—very useful perhaps, to draw a pretty picture for those who can afford the luxury of his services; but not necessary to any one who is willing to supervise the erection of his own building. The simple fact that so few buildings outside of our large cities are designed or erected under the supervision of architects shows how little the profession is appreciated."

"How is this ignorance to be removed, and how are people to be taught that it is to their best interest to employ an architect, just as it is to their best interest to employ other professional men? By organized and united effort to diffuse knowledge on the subject."

The above paragraphs have a familiar ring to them, don't they. Where did you hear them last? At a meeting of your State Association or Chapter? Strange as it seems, the above paragraphs are quoted directly from the January 1, 1880, issue of the *California Architect and Building Review*. Over 60 years ago, the architects were faced with the same problem, which today they still do not wish to face in a realistic manner—the question of educating the public to the value and the economic necessity of an architect's services for any and all building ventures!

After 60 years, years during which the profession has definitely lost ground, the "smug" old guard practitioner still fails to see the necessity for an aggressive far-reaching public relations program—a program that will again earn the respect and consideration an architect is entitled to, and that will awaken the profession itself, to the responsibilities it owes to the public. Yes indeed, the profession *owes* the public a responsibility. Forgetting this important fact has placed the architect in the position he finds himself in today, with the governmental agencies as well as with the private client.

Many plans have been suggested to bring the architect before the public in the proper manner. Most of them have not been carried out, or properly followed out. A program must be followed out as well as merely being presented, if it is to bring the desired results. This has been the case with the radio program carried on for the past year by the Southern Section of the State Association of California Architects. In addition to presenting the fifteen-minute commentary program, this is followed up by the issuance of bulletins containing the material used in the broadcast in condensed form. These are sent free of charge to the listeners requesting them. Listeners wishing to contact architects may write in, stating the type of building they are interested in building, the location, and the approximate amount they wish to invest. Individual architects are assigned to each case, and in this manner $2,000,000 word of leads have been distributed among the architects of Southern California.

This past year of broadcasting has made several important facts very clear. One is that the public is hungry for real building information, for facts which the architect alone is in a position to give. Secondly, it has brought out the real necessity for such a program, not only for the benefit of the architect, but for the benefit of the public. Thirdly, it has disclosed that the average architect needs to familiarize himself more thoroughly with the proper conduct of his own business, particularly his real responsibility to his clients.

The radio program has taught us that it can be the keystone for a far-reaching, all-out

program of public relations. Through it, we have learned to get down to earth, to give value received, and to understand people. It has made it necessary for the architects to form speakers bureaus, to write articles for the newspapers, to speak to the students of the high schools, junior colleges, and colleges about the work of the architect, and the appreciation of good architecture. One of the biggest problems of the individual architect is to become a little more human, to have more understanding and kindness. Through these direct contacts with the young men and women of the schools and of the social and service clubs, that problem is solved in part.

Why does the radio furnish the best medium of putting the architect before the public? When we find that radio rates first over all other forms of entertainment; that 85% of 28,000,000 families have their radio sets in use each day; that the average urban family uses its radio five hours and twelve minutes each day, and the average rural family uses its radio five hours and eighteen minutes each day; we can see that the best way to reach the people is through the radio. In fact, today, more people spend more time listening to radio programs than they spend doing anything else, except working and sleeping!

Another point is, the average man would rather listen to the news, or to a story, than to read it. The popularity of the photo magazines is proof of the laziness of the human race. People would rather get their news through pictures than to read long descriptive articles. The human voice has a great appeal, and the dramatic interest in radio adds another potent factor in making it an ideal way for the architect to reach the public with his educational program in a very dignified direct approach.

What subject matter should be used in these radio programs?

That is a question that deserves serious consideration. Inasmuch as our listening public increased from less than 100,000 listeners to over 300,000 listeners in our latest broadcasts, we feel that we have been providing the type of program the public is interested in, and one which will hold its interest. A down-to-earth, common-sense, one-and-two-syllable, heart-to-heart talk, about some subject the average person can understand, such as room arrangement, color selection, proper construction of *their* homes, or rooms, arouses immediate interest, and prevents them from twisting the dial to another station. The subject of the wonders of the ancient arts and the works of the great masters does not interest them. But it does interest them when those wonders can be of direct advantage to them in the planning and design of their own home. In other words a program, to be successful, must be human, it must be down to earth, it must be factual, and it must be couched in such language that the average listener (whose average mental age, the broadcasting companies tell us, is ten years) can understand it, appreciate it, and receive benefit from it. The program may not sound polished or learned enough for the highly intelligent and educated architect, or for those few discerning intellectuals who believe they constitute the intelligentsia. But it is well to remember that it is to the people who need this educational program that the broadcasts are directed—not to the architect, nor to those persons who would seek his services, but to those who need his services and professional advice and those who do not know where to find it—in other words, to those who would receive infinitely more benefit from his services than anyone else.

Naturally the radio is only one medium, but today it is the most modern, the most direct, the most forceful, and the most appealing method of interesting the public in architecture. The other media, such as news items, newspaper and magazine articles, speakers bureaus, architectural lectures and exhibits will be forced upon the profession by the weight of the inquiries it will receive from the radio publicity. For over 60 years we have been faced with the same problem, let us solve it with modern methods—"By organized and united effort to diffuse knowledge on the subject," again quoting from the January 1, 1880, issue of *California Architect and Building Review*.

Let us organize, present, and follow up by "united effort" a radio program of public education along the lines established in Southern California. If not one program, a series of programs emanating from the various sections of the country, all of these programs co-ordinated to one general pattern, one theme, and one purpose—that of educating the public to the value of an architect's services, and of good architecture. Without a doubt, such a program would go a long way toward solving many of the problems confronting the profession today. *Now* is the time to start this program! We will not have another 60 years to dawdle along aimlessly in our public relations! In this period of rapid change there can be no procrastinating. Let's start now!

Esther Born Photos

THE PRINCIPAL GALLERY OF THE EXHIBITION OF NORTHERN CALIFORNIA RESIDENTIAL ARCHITECTURE

EXHIBITION AT GUMP'S

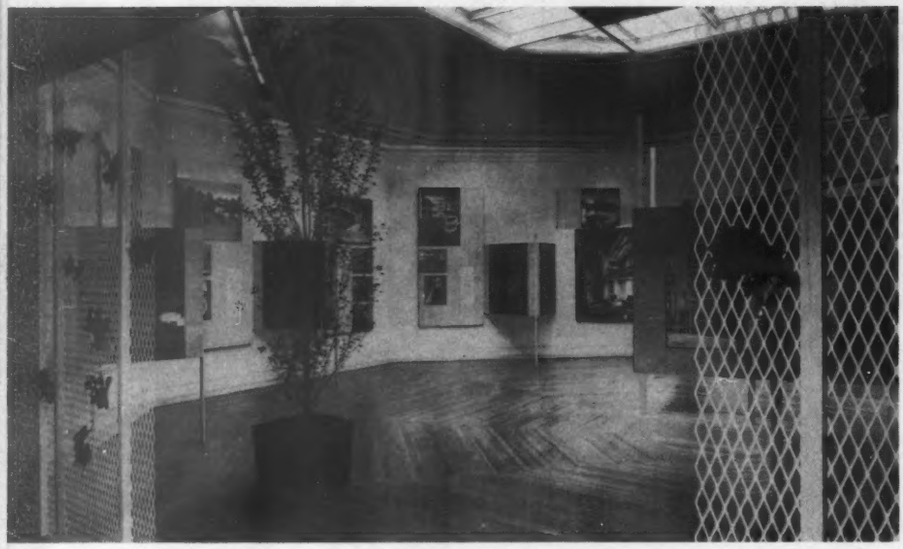
SAN FRANCISCO ARCHITECTS SHOW THE PUBLIC

The architects who attended the Yosemite Convention and later went to San Francisco, in accordance with the official schedule, arrived in time to be treated to a practical demonstration of how architectural exhibits can be made effective in public education. The practitioners of the San Francisco region, representing the American Institute of Architects and the State Association of California Architects, Northern Section, took advantage of the well-advertised presence of the national convention in California to put on a show of residential architecture at Gump's Galleries on Post Street, lasting from May 28th to June 7th.

The exhibition itself was designed and executed under the direction of a small group led by Ernest Born. Special backgrounds were provided to contribute fresh interest to the famous and familiar premises of Gump's. The work exhibited was carefully selected and limited in quantity, with the result that the quality was unusually high. Plans and photographs were all made and printed especially for the exhibition and included one large, easily-read plan and one extra large photograph with two or three smaller photographs for each job. The photography itself was of unusual excellence, a point worth noting.

Color was obtained by making the plans all blueprints and through the naturally dramatic blacks and whites of the photographs, the warmth of the Plywood background, and the colored descriptive strip accompanying each project. A special alcove or study room, provided with a large table and racks upon which were displayed a year's copies of the several architectural magazines, was quite gay with the colors of the covers and the colored cardboards hung around the wall as mounts.

To further enliven the exhibition a series of lectures was arranged to be given each day at three in the afternoon—an hour carefully calculated to catch the lady-shoppers. The subjects were all directed to cultivate understanding and appreciation of the contribution of the architect and his associates to better and more civilized living through the design of individual homes and communities. Lecturers included Serge Chermayeff, Fellow, Royal Institute of British Architects; L. Deming Tilton, Regional



A VIEW AS THE VISITOR CAME OFF THE ELEVATOR AND APPROACHED THE MAIN GALLERY WAS MADE INTRIGUING THROUGH THE EXERCISE OF A LITTLE IMAGINATION

IN THE CENTER PICTURE, A SMALL GALLERY, OFF THE BIG ONE, CONTINUES THE SHOW. THE STUDY ROOM WITH COLORFUL ARCHITECTURAL MAGAZINES APPEARS BELOW

Chairman, National Resources Planning Board; Catherine Bauer, Secretary California Housing and Planning Association; Warren C. Perry, Director, School of Architecture, University of California; Gardner A. Dailey, San Francisco Architect; Rudolph Blesh, of Gump's Interior Decorating Department; and Thomas D. Church, San Francisco Landscape Architect—all distinguished names in the locality and some of national or even international prominence.

Every day the lecture room was packed and many people were turned away. People came early and saved seats for their friends. The study room was full, all day long, of people looking at the magazines.

The pictures shown on these two pages give but a rough idea of the exhibition but will be suggestive to other architectural groups which could undertake similar activity. More important, perhaps, than the physical aspect was the spirit back of the show, which was conceived with enthusiasm and arranged with understanding of the psychology of the situation.

A two-fold moral may be drawn from the occasion. First; people are really interested in subjects concerning architecture when they are given the opportunity to be instructed. Second; any group of architects in any substantial community can duplicate the performance with a little gumption and intelligence—and this at small cost measured against the advantage to themselves and their profession.

WASHINGTON REPORT

COMPILED BY A. D. TAYLOR OF CLEVELAND

The following information is prepared each month as a result of observation of activities in the different government agencies engaged in National Defense. The Editors welcome comments and suggestions from readers as to the kind and extent of information which may be of the maximum interest to members of the technical planning professions and to the building industry for whose benefit these monthly reports are published.

DEFENSE HOUSING

The program of Defense Housing continues to expand, and to include new areas in which this kind of housing is necessary. Early in July the President approved a recommendation of the Defense Housing Co-ordinator for the immediate construction of approximately 10,000 units to be occupied by families of industrial workers and enlisted personnel in 34 localities as follows:

Childersburg, Alabama	40 Units
Litchfield Park, Arizona	100 Units
Bakersfield, California	85 Units
Richmond, California	450 Units
Bristol, Connecticut	200 Units
Washington, D. C.	1000 Units
Banana River, Florida	50 Units
Jacksonville, Florida	400 Units
Pensacola, Florida	200 Units
Savannah, Georgia	150 Units
Connersville, Indiana	300 Units
Fort Wayne, Indiana	75 Units
La Porte, Indiana	400 Units
Madison, Indiana	100 Units
Burlington, Iowa	200 Units
Wichita, Kansas	600 Units
New Orleans, La.	325 Units
Baltimore, Maryland	1000 Units
Springfield, Mass.	300 Units
Biloxi, Miss.	175 Units
Meridian, Miss.	100 Units
Charlotte, North Carolina	85 Units
Jacksonville, North Carolina	700 Units
Cape May, New Jersey	50 Units
Northern New Jersey	250 Units
Canton, Ohio	300 Units
Cleveland, Ohio	500 Units
Port Clinton, Ohio	100 Units
Knoxville, Tenn.	250 Units
Victoria, Texas	100 Units
Wichita Falls, Texas	175 Units
Dahlgren, Virginia	50 Units
Seattle, Washington	500 Units
Charleston, West Virginia	400 Units

These housing projects, distributed through 21 states and the District of Columbia, has been assigned to several agencies by the Federal Works Administrator, as follows:

United States Housing Authority; Federal Works Agency (Washington Office); Alley Dwelling Authority District of Columbia; Navy Department; Public Buildings Administration; Mutual Ownership Division of Federal Works Agency; Connecticut Office of Federal Works Agency.

The major portion of this program is divided between the United States Housing Authority and the Public Buildings Administration. Until very recently the United States Housing Authority adopted a procedure of asking the participation of the local housing authorities in Defense Housing, only to the extent of recommending to the central office of the USHA in Washington, the names of architects who in the opinion of the local authority might be thoroughly qualified to provide the required services in the design of a Defense Housing Project. Under the changed procedure the United States Housing Authority has placed added responsibilities in the hands of the local housing authorities to the extent that the local housing authority acts as a representative of the USHA during the design and construction period of the housing project.

The Federal Works Agency is continuing to employ architects in private practice, and with exceptional experience in housing work, to design certain projects

among which the Indian Head Project south of Washington is typical.

★

HOUSING RELEASES

The magazine "Defense" published weekly from the Office of Emergency Management in Washington, includes an increasing amount of information of real value to members of the technical planning professions, concerning housing and other construction projects.

"The Office of Emergency Management" (Division of Housing Co-ordination) also publishes (of which the release dated July 3, 1941 is typical) current information concerning Defense Housing Projects approved by the President and administered through the office of the Federal Works Agency. These releases contain valuable and timely information of real interest to the technical planning professions.

Releases are also published (of which the release of July 2, 1941;—Release No. 111) is typical, containing information as to the allocation by the Federal Works Administrator of Defense Housing Projects to the different agencies under the Federal Works Agency.

Release No. 600 from the USHA press section in the North Interior Building, announces the formation of an advisory group of architects to serve without compensation for the purpose of "providing advice on design of Defense Housing Projects and also to give attention to plans for the projects for low income families which may be built in increasing numbers after the present emergency has passed." This advisory group includes:

Rudolph S. Adler	Atlanta
Eero Saarinen	Bloomfield Hills
Hugh Stebbins, Jr.	Boston
Henry Churchill	New York
Talbot F. Hamlin	" "
Don Hatch	" "
William Lescaze	" "
George Nelson	" "
Howard Myers (chm.)	" "

An interesting series of bulletins also is being published by the Federal Works Agency (Information Division, North Interior Building, Washington, D. C.) entitled "Defense Housing Construction Bulletin." These bulletins supply up-to-date information concerning the "status of all housing projects under the Federal Works Administration."

★

Since the announcement of the lists of cantonments published in the July issue of this magazine, and to the date of this report, no announcements have been made of major cantonment projects which, according to published reports, have been under consideration in the Construction Division of the War Department. Without doubt there will be a number of large new cantonment projects announced in the near future to provide for the rapidly increasing activities and personnel of the army. *July 12, 1941*

CANTONMENTS, ORDNANCE PROJECTS

Project	*Approximate Expenditure*	*Architect-Engineer*
Fort Jackson (Reception Center) South Carolina	$939,000	J. A. Jones Construction Co. Charlotte, N. Carolina
Weldon Springs Ordnance Plant, Weldon Springs, Mo. (Additional Facilities)	$14,100,000 (Estimated Additional Cost) $25,400,000 (Total Estimated Cost)	
Wolf Creek Ordnance Plant and Milan Storage Depot at Milan, Tennessee	$10,800,000 (Additional Estimated Cost) $19,300,000 (Total Estimated Cost)	H. K. Ferguson Co. Cleveland, Ohio
Ordnance Storage Depot, Benicia Arsenal, California	$3,000,000 (Estimated Cost)	Clyde C. Kennedy San Francisco
Replacement Center Facilities, Fort Warren, Wyoming	$1,000,000 (Estimated Cost)	Walter W. Flora Cheyenne, Wyoming
Plum Book Ordnance Plant near Sandusky, Ohio	$9,200,000 (Estimated Additional Cost)	Badger Company Boston
Ammunition Storage Depot, Texarkana, Texas	$9,400,000	Gibe, La Roche—Dahl & Chappell Dallas, Texas
Ravenna Ordnance Plant, Ravenna, Ohio	$4,400,000 (Additional Estimated Cost) $30,000,000 (Total Cost)	Wilbur Watson & Associates Cleveland, Ohio
Iowa Ordnance Plant, Burlington, Iowa	$5,300,000 (Additional Estimated Cost)	Day & Zimmerman Inc. Philadelphia, Pa.
Umatilla Ordnance Depot, Hermiston, Oregon	$3,100,000 (Additional Estimated Cost)	Stevens & Koon Portland, Oregon
Camp Perry Reception Center, Camp Perry, Ohio	$750,000	Garfield, Harris, Robinson-Schafer Cleveland, Ohio

RURAL SCENE—PENCIL SKETCH BY DAVID DAVIS, OF NEW YORK

(Continued from page 496)

ented Architect-Photographer spent a summer at Fontainebleau before returning to the Princeton Graduate School to study for his architectural degree, M.F.A., which he received in February, 1938. That same year he went to the Near East as architect to the Committee for Excavation for Antioch. But the Committee left due to Turkish-French hostilities that summer and Smith revisited Greece and Egypt—later going to rural England before returning to work in several New York offices. His Swedish sojourn lasted through 1939 and he has worked in Princeton and New York since. He regards photography as "a simple and indispensable aid to architectural studies and work."

* * *

Other contributors to this issue include Frank J. Forster, whose own home in Connecticut is representative of his talent for rural domestic architecture, on which he concentrates his effort. His ability in this field has received widespread recognition, as awards were presented to him by the Architectural League of New York in 1927, 1928, and 1929, for residence designs. He was advanced February 28, 1940, to Fellow in the A.I.A., for "achievement in design."

* * *

Preceding the Forster home is a Defense Housing project by Gustave W. Iser, New York, Architect, whose projects in this field make an impressive list—Dundalk, Linden, Larchmont Acres, Teaneck Gardens, Baldwin Gardens, Liberty Park, and Greenwood Park. His first work on housing projects, following his graduation in architecture at Pratt Institute, was in the office of Clarence S. Stein, when Sunnyside and Radburn were being developed. During the seven years in the Stein office Iser worked in close cooperation with Henry Wright and later was associated with the office of Goodhue Associates and Mayers, Murray & Phillip. Until he started his own practice in 1930, the first work from his own office was the Optical Building of California Institute of Technology, where the famed 200-inch telescope lens is being conditioned.

* * *

Walter R. Hagedohm wrote "Let's Use the Radio" (page 519) from personal experience because his principal endeavor as President of the Southern Section, State Association of California Architects, has been the direction of a radio campaign in Los Angeles, designed to acquaint the public with the value of the Architect's Services. Completing the issue is a house designed by Matthews M. Simpson, whose work has appeared in PENCIL POINTS from time to time. This Summit, New Jersey, Architect whose practice consists principally of residential and restoration work in the metropolitan area, has been actively interested in architecture since his high school days, in Florence, Alabama, when he served a two-year apprenticeship under George D. Waller, Architect. Simpson worked with Mr. Waller for two more years before attending the University of Pennsylvania. After graduation he entered the office of Bertram G. Goodhue and studied the Beaux Arts projects with George A. Licht as critic. He began his architectural practice in Nashville, Tennessee, but returned to New York to enter the office of Whitney Warren for four years. He has since maintained his own office in Summit.

THE GREAT CREMATORIUM DESIGNED BY GUNNAR ASPLUND. IT WAS COMPLETED LITTLE OVER A YEAR AGO

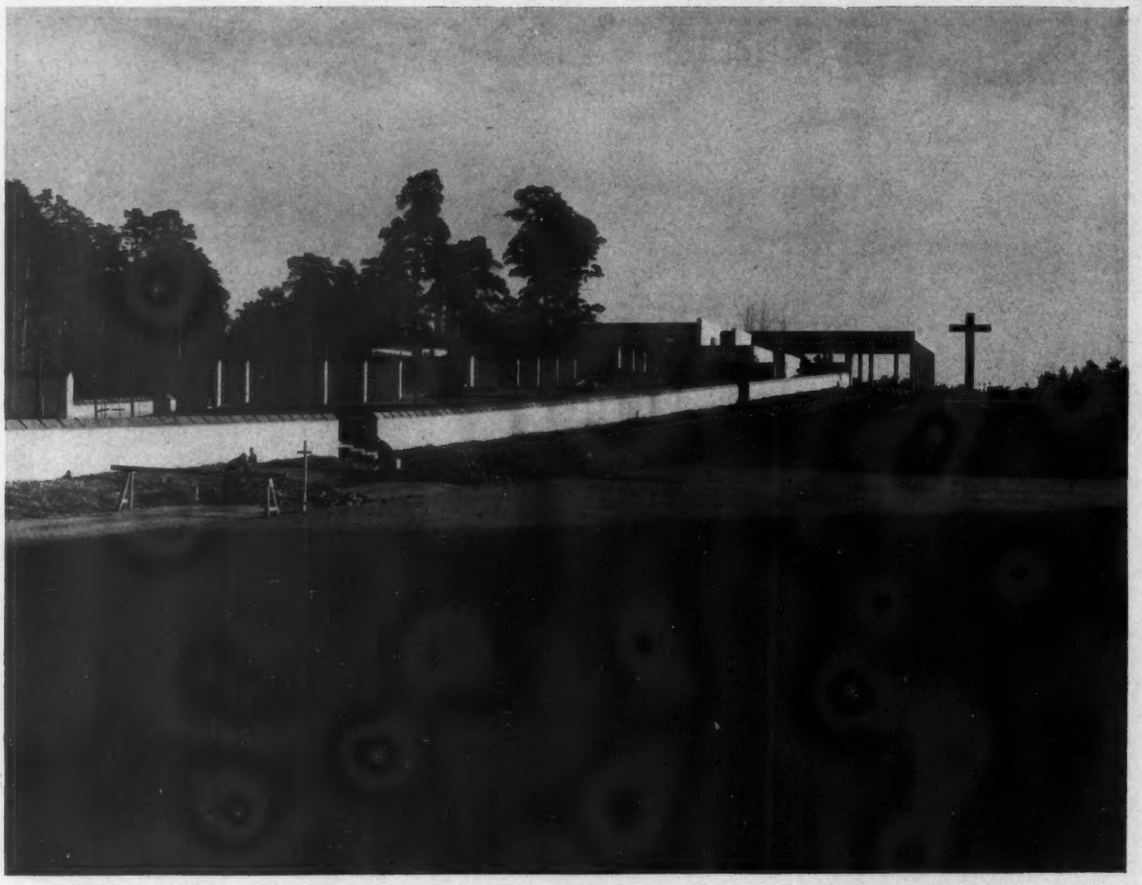
TODAY'S SWEDEN

IN PHOTOGRAPHS BY G. E. KIDDER SMITH

Along about ten years ago there began to be evidences among young men on traveling fellowships of an impatience with the historic monuments of Europe and an ever-increasing interest in the manifestations of modern design. This perception was well along when G. E. Kidder Smith and his traveling companion, John G. Faron, went to Scandinavia, as holders of 1939-40 fellowships given by the American Scandinavian Foundation, to do research in Modern Swedish Architecture.

With the serious approach of the intelligent student, supplemented by exceptional skill in the use of the camera, Mr. Smith and his friend secured and brought back with them last year a magnificent collection of photographs of recent Swedish architecture, some of which are recorded on the following pages and more of which have been incorporated into a traveling exhibition circulated by the Museum of Modern Art under the general title, "Stockholm Builds." This exhibition has already been shown at Pittsburgh, Chicago, the University of Virginia, Vassar College, Duke University, and Cornell University. The show will be exhibited at the Museum of Modern Art in New York during the month of August and will thereafter go out to such points as may be arranged for by responsible exhibitors.

The significance of Sweden as a source for modern architectural design is safely attested by works already accomplished. Swedish architects have set a high standard in town and community planning, in the application of the expanding cooperative movement to the field of building, in the exercise of public control over speculative developments, in encouraging and maintaining high standards of craftsmanship, and in educating their public to the value of good design toward more civilized living. The photographs shown herewith are but a sample of the larger collection, which it is urged all architects make an effort to see.



GUNNAR ASPLUND'S CREMATORIUM: A MAGNIFICENT ARCHITECTURAL CONCEPTION IN WHICH MONUMENTALITY IS ACHIEVED IN A WHOLLY CONTEMPORARY MANNER. ONE ENTERS UP AN ARTIFICIALLY CREATED SLOPE, PASSING A SERIES OF WALLS ON WHICH ARE MEMORIAL PLAQUES AND ARRIVING AT THE DIGNIFIED SHELTER WITH ITS SQUARE, MARBLE-FACED POSTS. THE PRINCIPAL CHAPEL ADJOINS THIS (SEE LEFT BELOW)

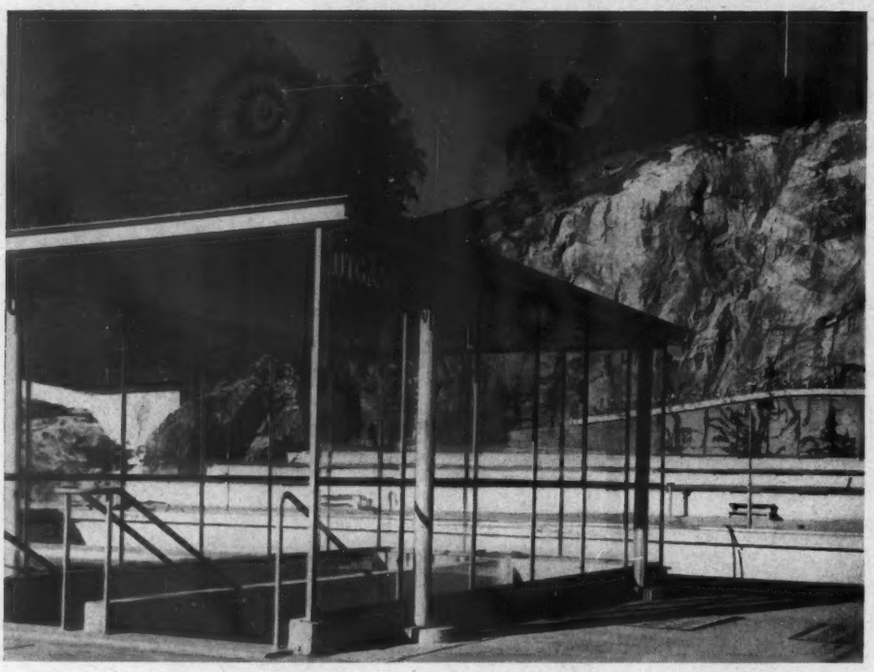
NYBODAHEMMET, AN ESTABLISHMENT FOR CHILDREN OF INDIGENT PARENTS, DESIGNED BY PAUL HEDQUIST. THE SCHEME IS SPREAD OUT ON A HIGH HILL OVERLOOKING STOCKHOLM AND CONSISTS PRINCIPALLY OF A NUMBER OF SMALL ONE-STORY BUILDINGS FOR DIFFERENT AGE GROUPS. THIS TREATMENT REMOVES ANY INSTITUTIONAL FEELING. ABOVE, A SHELTERED PLAY TERRACE. BELOW, A NURSES DORMITORY FOR THE HOME

THE CITY PLANNING OFFICE OF STOCKHOLM HAS BEEN RESPONSIBLE FOR THE LAYOUT OF HOUSING DEVELOPMENTS FOR CITY-OWNED PROJECTS AND EVEN CONTROLS THE DESIGN OF NEW BUILDING ON PRIVATELY OWNED LAND. THE ZONING AND BUILDING REGULATIONS ADOPTED WITH THE CITY PLAN TEN YEARS AGO HAVE OPERATED TO PRODUCE ORDERLY, UNCONGESTED, AND ALMOST BLIGHTPROOF GROWTH. WELL-INTEGRATED HOUSING HAS BEEN BUILT FOR ALL INCOME GROUPS. ABOVE ARE SHOWN SOME OF THE MEDIUM-LOW RENT FLATS AT TRANEBERG AND BELOW IS A TYPE OF PREFABRICATED, OWNER - ERECTED HOUSE WHERE THE CITY LENDS NINETY PERCENT OF THE COST AS A MORTGAGE TO BE AMORTIZED OVER THIRTY YEARS. THE OWNER'S TEN PERCENT IS CONTRIBUTED IN LABOR IN CONSTRUCTION OF HIS HOME

HEREABOVE IS SOME MEDIUM RENT HOUSING DONE BY THE CITY AND BELOW IS A TYPE OF DELUXE APARTMENT BUILDING BUILT BY PRIVATE ENTERPRISE IN CONFORMITY WITH THE CITY PLANNING OFFICE'S REGULATIONS. THIS PARTICULAR EXAMPLE WAS DESIGNED BY STURE FROLEN AND CONTAINS A CINEMA, THE ENTRANCE TO WHICH IS SEEN ON THE CORNER. MANY DIFFERENT ARCHITECTS HAVE BEEN THE DESIGNERS OF HOUSING IN STOCKHOLM, YET UNDER THE CONTROL OF THE CITY ANY EXTREME INDIVIDUALISM HAS BEEN RESTRAINED. THE RESULT IS A PLEASANT UNITY AND AESTHETIC HOMOGENEITY. ATTENTION TO SITE-PLANNING AND LANDSCAPING IS OBVIOUS IN ALL THIS SWEDISH HOUSING WHICH IS WELL LOCATED TO TAKE ADVANTAGE OF BOTH NATURAL SETTING AND PARK AREAS OFFERING WOODLAND BEAUTY

HOUSING AT GARDET, ONE OF THE LARGEST OF THE CITY-PLANNED DEVELOPMENTS IN STOCKHOLM

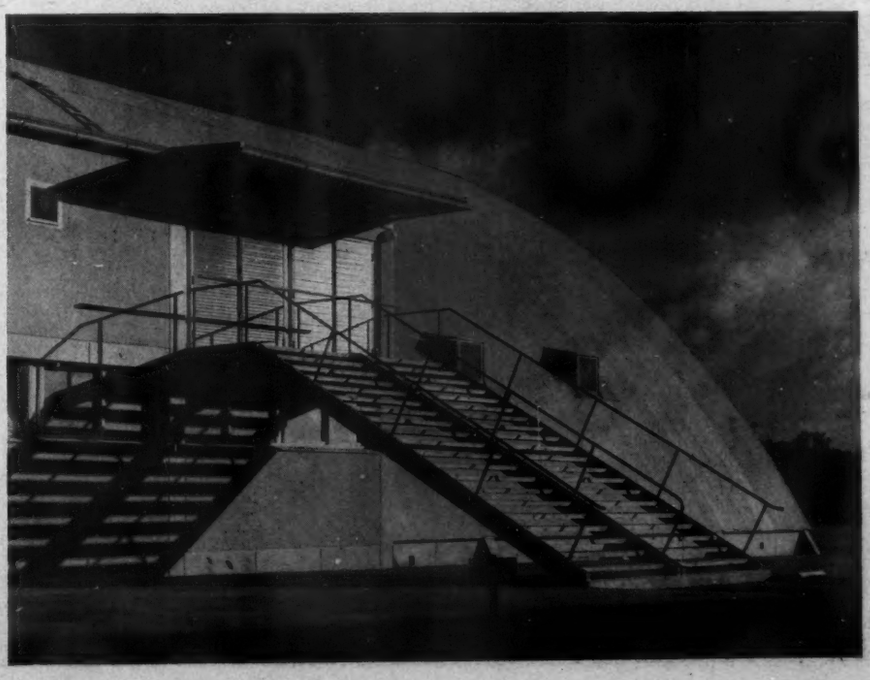
SWEDISH DESIGNERS ARE INVENTIVE AND SOMETIMES PLAYFUL IN DEVELOPING DETAIL, AS FOR EXAMPLE, IN THE APARTMENT HOUSE BALCONY TREATMENT AT THE TOP WHERE A DARK METAL RAILING IS BACKED UP WITH ORANGE CANVAS. WOOD BATTENS, CLOSELY SPACED, FLAT BANDS OF METAL, AND A NUMBER OF OTHER TYPES OF RAIL ARE COMMONLY USED FOR THE OMNIPRESENT BALCONY. AN INTERESTING DOOR DETAIL SHOWN AT RIGHT HAS THE RICH SIMPLICITY THAT COMES WITH GOOD DESIGN AND COMPARABLE CRAFTSMANSHIP



VANADISLUNDEN SWIMMING POOL DESIGNED BY PAUL HEDQUIST. THIS IS A PUBLIC POOL IN THE CENTER OF AN OLD RESIDENTIAL DISTRICT. ITS SITE IS AN OLD ROCK QUARRY. THE POOL IS ON THE UPPER LEVEL WHENCE ONE DESCENDS THE ENCLOSED STAIR SHOWN HERE TO THE DRESSING ROOMS BELOW.

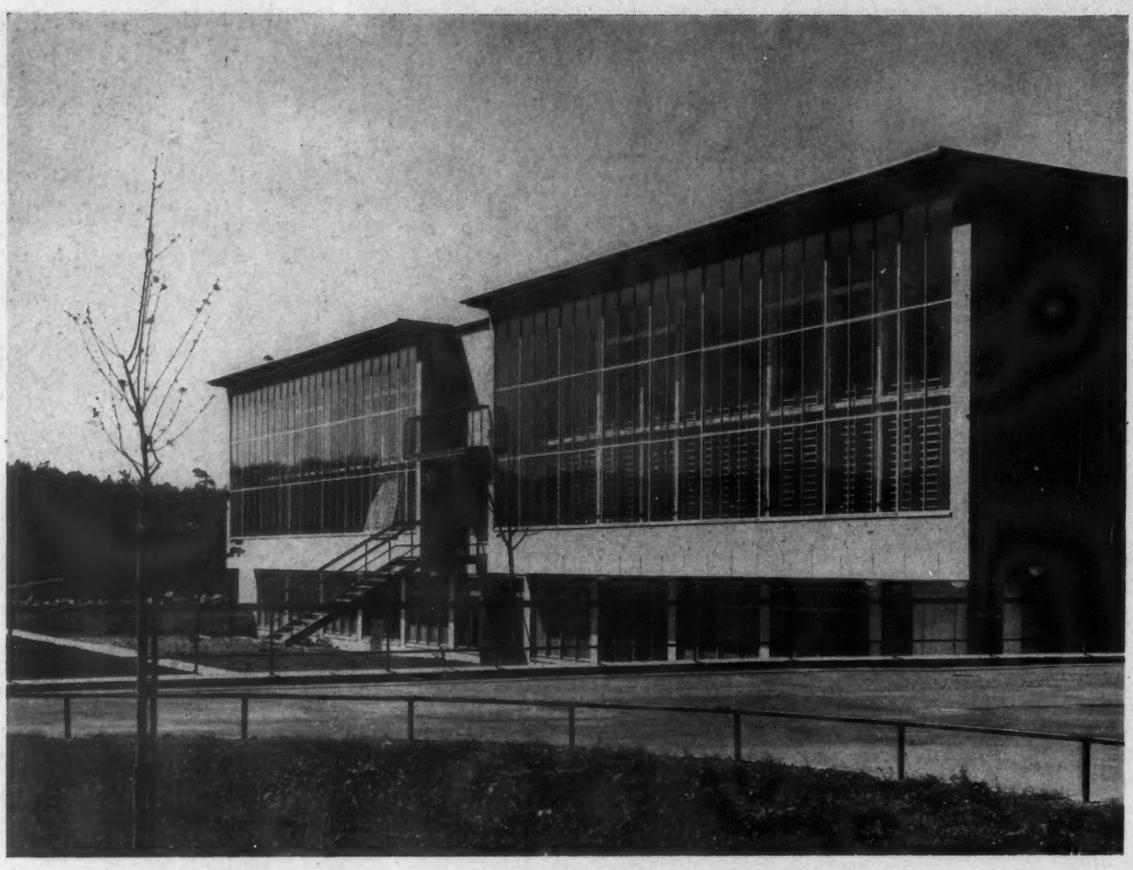
FROM THE STREET ONE LOOKS UP AT THE AIRY BALCONIES OF THE RESTAURANT THAT FORMS PART OF THE ESTABLISHMENT. THE POOL IS ENORMOUSLY POPULAR IN ITS PARK-LIKE SURROUNDINGS AND IS FORTUNATELY EQUIPPED TO TAKE CARE OF THE NEEDS OF AS MANY AS 1800 PERSONS AT ONE TIME

A PUBLIC TENNIS HALL BY AHRBOM AND ZIMDAL IS A PART OF A LARGE SCHOOL GROUP. IT IS ALSO AVAILABLE FOR CONCERTS AND PLAYS WHICH ARE PRESENTED FROM THE STAGE AT THE END. NOTE THE PROVISION FOR LIGHTING THE FLOOR FOR GAMES AT NIGHT AS WELL AS DURING THE DAY. THE CONSTRUCTION OF THE ROOF WITH ITS LAMINATED WOOD ARCHES IS INTERESTING AS AN EFFICIENT USE OF THE NATIVE MATERIAL. UNOBSTRUCTED SPACE, HIGH ENOUGH FOR LOBS, IS THEREBY PROVIDED IN AN ECONOMICAL MANNER. AN ATHLETIC FIELD ADJOINS THE BUILDING



PAUL HEDQUIST HAS BEEN THE ARCHITECT FOR MANY OF THE BEST MODERN SCHOOLS TO BE FOUND IN STOCKHOLM. AT THE LEFT IS A VIEW LOOKING OUT FROM THE MAIN ENTRANCE HALL OF HIS BROMMA HIGH SCHOOL. HERE THE WALLS OF THE BUILDING, A WELL-PLACED STATUE, AND A FINE OLD TREE MAKE A CAREFULLY CONSIDERED COMPOSITION. BELOW, IS THE FREDHALL SCHOOL, ALSO DONE BY HEDQUIST. ITS LOW-PITCHED ROOFS AND CLEAR DEFINITION OF BUILDING MASSES ACCORDING TO USE, MAKE THIS ONE OF THE PLEASANTER AND MOST CHARACTERISTIC OF STOCKHOLM'S SCHOOLS. THE BUILDING IS ADROITLY SCALED TO THE SIZE OF ITS YOUTHFUL PUPILS

THIS TRADE AND COMMERCIAL SCHOOL BY ARCHITECT HEDQUIST IS DISTINGUISHED BY THE PRECISE AND SOMEWHAT EXTRAVAGANT SPIRAL STAIRCASE THAT GIVES ACCESS TO THE BUILDING BETWEEN THE CLASSROOMS AND THE AUDITORIUM AND OFFICE UNIT. THE FULL WIDTH OF EACH CLASSROOM IS GLASS, ASSURING BETTER LIGHT THAN IS USUAL IN CITY SCHOOLS IN THIS COUNTRY. ALL SORTS OF INDUSTRIAL "PROFESSIONS" ARE TAUGHT HERE FROM AUTOMOBILE DESIGN TO HAIRDRESSING. WHATEVER AESTHETIC EFFECT THERE IS IN ALL THESE SCHOOLS COMES FROM THE CLEAN RECTANGULAR LINES, THE GROUPING, AND THE REGULAR RHYTHM OF WINDOWS



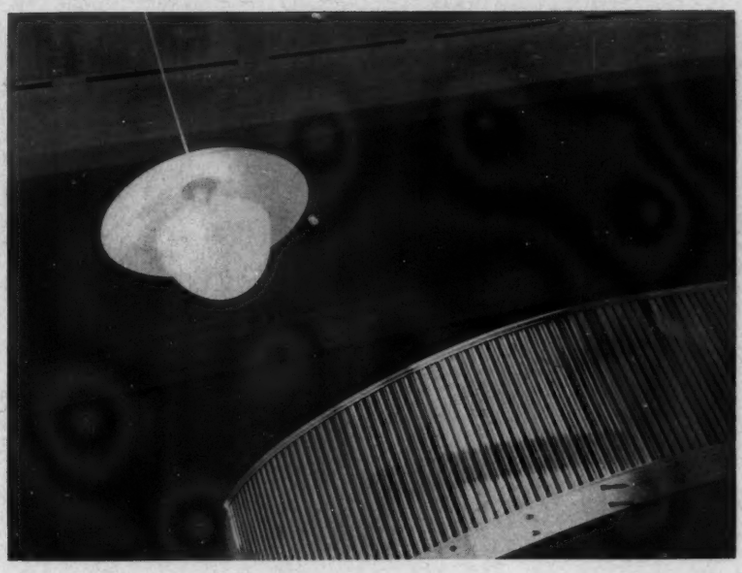
THE SWEDES USE GLASS WITH GREAT FREEDOM AND SKILL AS, FOR EXAMPLE, IN THE GYMNASIUM BUILDING FOR THE ERIKSDAL SCHOOL BY AHRBOM AND ZIMDAL. THIS SCHOOL PROJECT COMPRISES A NUMBER OF BUILDINGS, INCLUDING THE TENNIS HALL SHOWN SEVERAL PAGES BACK. BELOW APPEARS A WELL-STUDIED AND GRACEFUL TRAM SHELTER IN REINFORCED CONCRETE—SATISFYINGLY BEAUTIFUL

AN ADDITION TO THE BUS GARAGE FOR THE STOCKHOLM TRAMLINES ASSOCIATION, BY ESKIL SUNDAHL, IS A STRAIGHTFORWARD BIT OF FUNCTIONAL DESIGN WITH LONG SPAN STEEL ARCHES TO KEEP THE INTERIOR CLEAR OF OBSTRUCTIONS. IT IS MORE THAN JUST ENGINEERING FOR ONE FEELS THAT ITS DESIGNER WAS SENSITIVE TO FINE PROPORTIONS. THE SAME IS TRUE OF THE GAS STATION BELOW

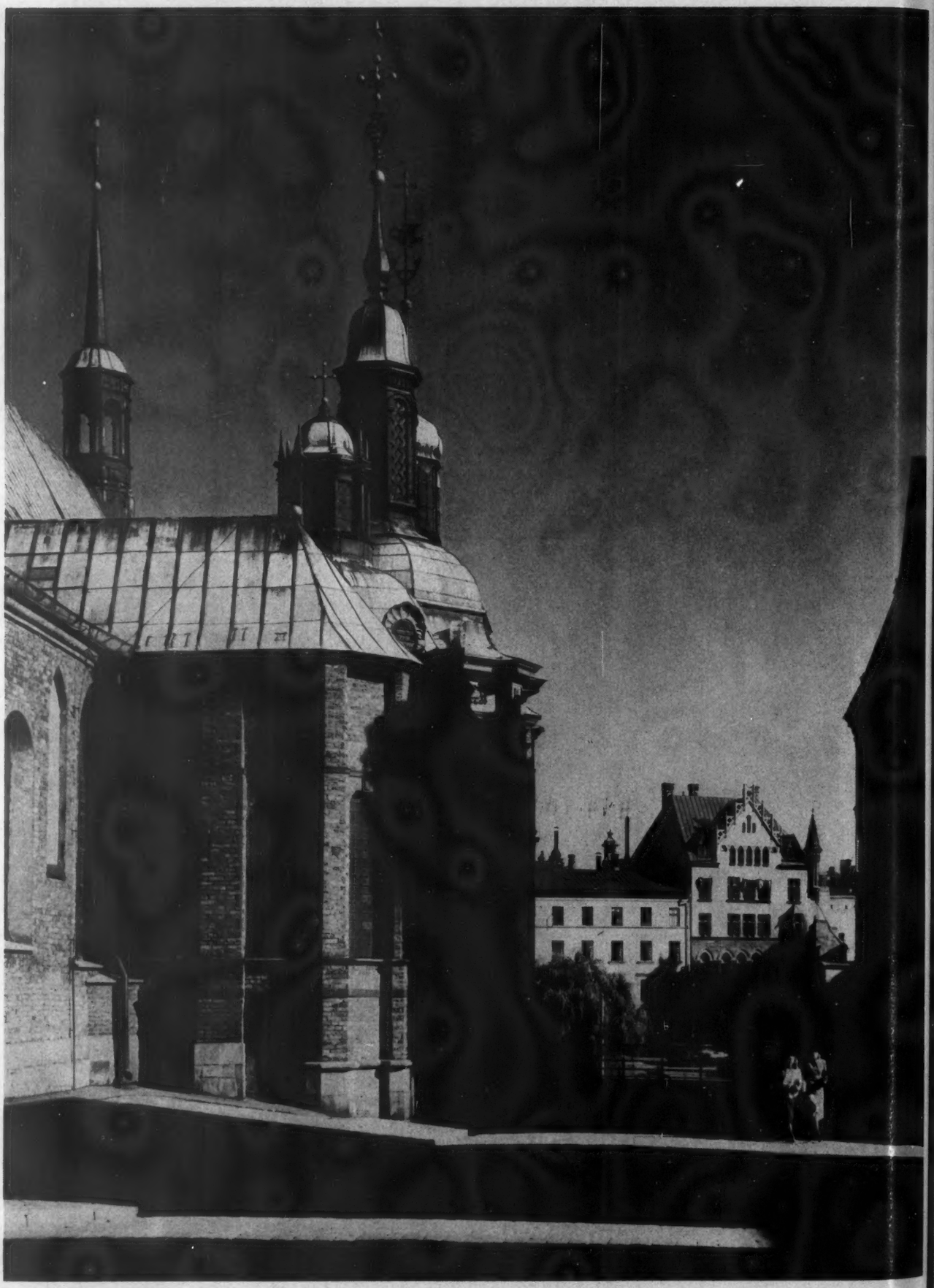
THE AUDITORIUM OF THE DRAKEN CINEMA, BY ERNST GRONVAL, ARCHITECT, IS AN EXCELLENT EXAMPLE OF THE WAY THE SWEDES USE THEIR TRADITIONAL BUILDING MATERIAL—WOOD. WALLS AND CEILING TOGETHER BECOME A SERIES OF STEPPED ARCHES, FACED UNIFORMLY WITH NATURAL FINISH WOOD STRIPS LAID LIKE HARDWOOD FLOORING. THE PLEASANT TEXTURE OF THE WOOD TAKES THE PLACE OF APPLIED ORNAMENT. NOTE THAT SOME OF THE SEATS ARE DOUBLE WIDTH TO HOLD TWO PEOPLE

THE BAND SHELL IN SKANSEN, BY ARCHITECT N. E. ERICSON, IS SIMILAR IN CONSTRUCTION TO THE DRAKEN CINEMA. IT IS LOCATED AT THE OPEN AIR MUSEUM WHERE A COLLECTION OF NATIVE WOOD BUILDINGS FROM ALL OVER SWEDEN ARE ON EXHIBITION. BOLD STRUCTURE, ACOUSTIC FORMS, AND SIMPLE TEXTURES PRODUCE THE EFFECT

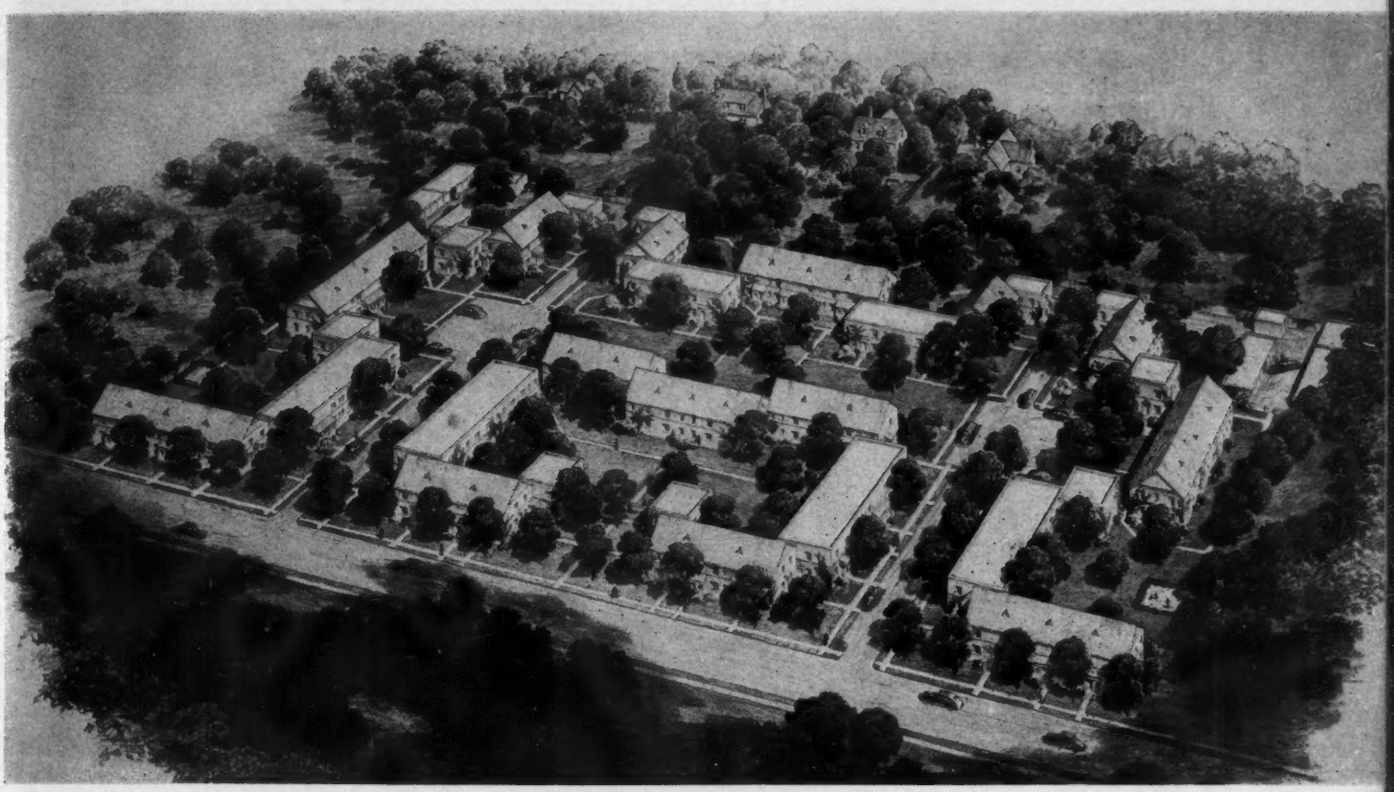
CHARACTERISTIC HANDLING OF WOOD IS SEEN IN THIS DETAIL FROM THE FREDHALL SCHOOL OF PAUL HEDQUIST. THE AUDITORIUM CEILING BEAMS ARE REAL BEAMS, FINISHED NATURAL WITH THE CEILING BOARDS. SLOTS FOR VENTILATION APPEAR OVER THE BEAM. THE BALCONY RAIL IS OF A COMMON ENOUGH TYPE



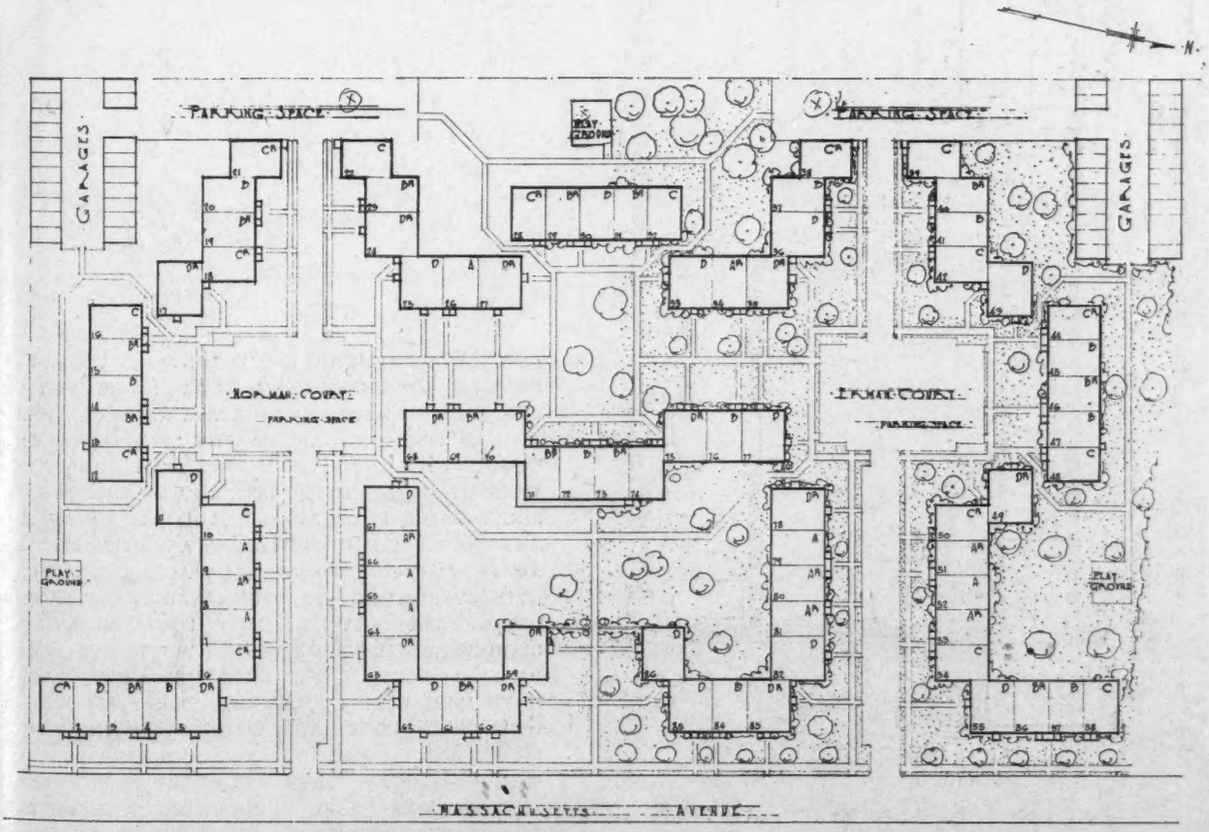
THE REMARKABLY SUCCESSFUL AUDITORIUM OF THE SOUTHERN COMMUNAL HIGH SCHOOL DESIGNED BY PAUL HEDQUIST IS PICTURED BELOW. NOTICE THE FREELY CURVING WOOD FORMS AND SURFACES OF THE PLATFORM AND THE WOOD WALL BEHIND IT. THE CONTINUOUS STRIP OF WINDOWS IS CARRIED PRACTICALLY DOWN TO FLOOR LEVEL TO INCREASE THE FEELING OF OPENNESS. OUT OF A FEW SIMPLE ELEMENTS, THE DESIGNER HAS MADE A COMPOSITION DIRECT, UNCLUTTERED, AND UNFORCED



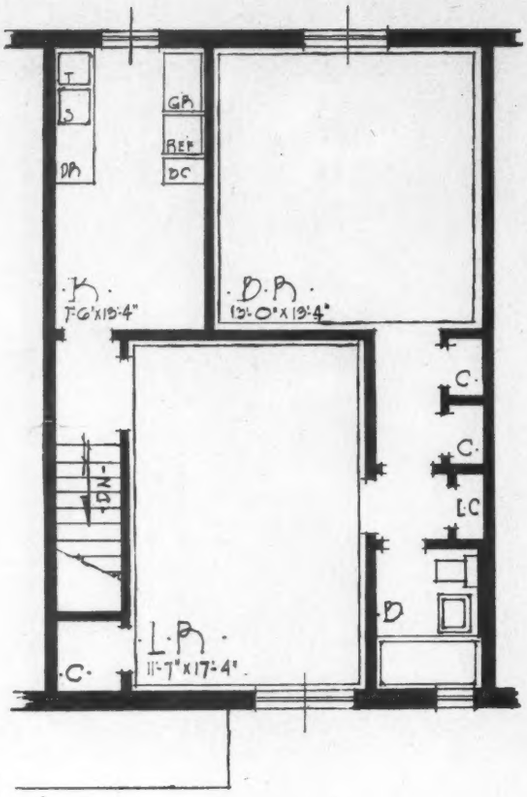
IN TAKING LEAVE, SO TO SPEAK, OF THE SWEDISH SCENE, IT IS FAIR TO LOOK BACK FOR A MOMENT AT THE HISTORIC BACKGROUND AGAINST WHICH ALL THE MODERN WORK IS GROWING UP. HERE IS THE RIDDARHOLM CHURCH, WHICH IS THE "WESTMINSTER ABBEY OF SWEDEN" WHERE HER HEROES ARE BURIED. THE FINE ROMANTIC BEAUTY OF ANOTHER DAY IS STILL THERE TO BE APPRECIATED—NOT COPIED



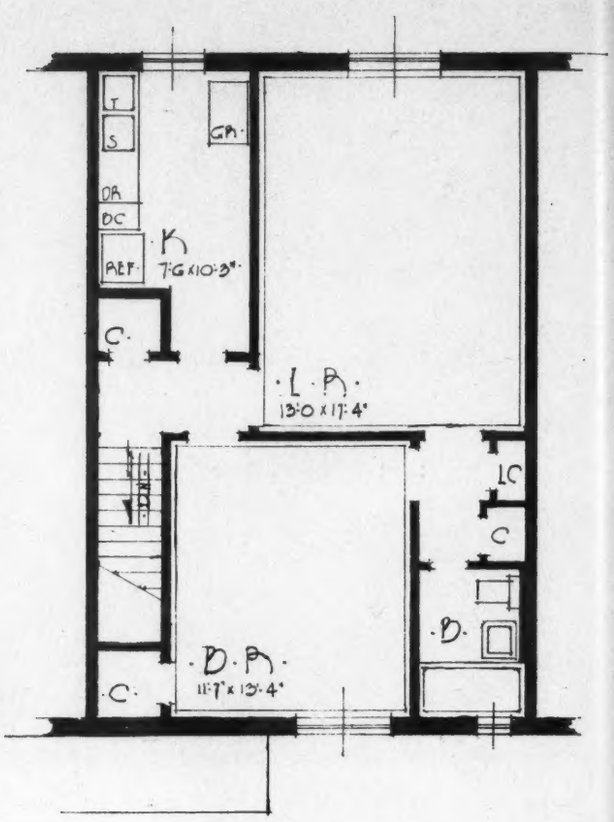
"GREENWOOD VILLAGE" BEING CONSTRUCTED IN HAMILTON TOWNSHIP, NEAR TRENTON, NEW JERSEY, IS THE FIRST HOUSING PROJECT FOR DEFENSE WORKERS STARTED IN THE STATE BY PRIVATE ENTERPRISE, WE LEARNED FROM THE ARCHITECT, GUSTAVE W. ISER, NEW YORK, WHO HAS ESTABLISHED A REPUTATION FOR HIS DESIGN OF MINIMUM RENTAL PROJECTS AS PRIVATE INVESTMENTS. THE PROJECT INCLUDES 172 APARTMENTS WITH INDIVIDUAL ENTRANCES—OR ABOUT 28 FAMILIES PER ACRE—AND LAND COVERAGE IS ABOUT 28 PERCENT. THE RENDERING OF THE PROJECT (ABOVE) IS BY BURT SULLIVAN, OF NEW YORK



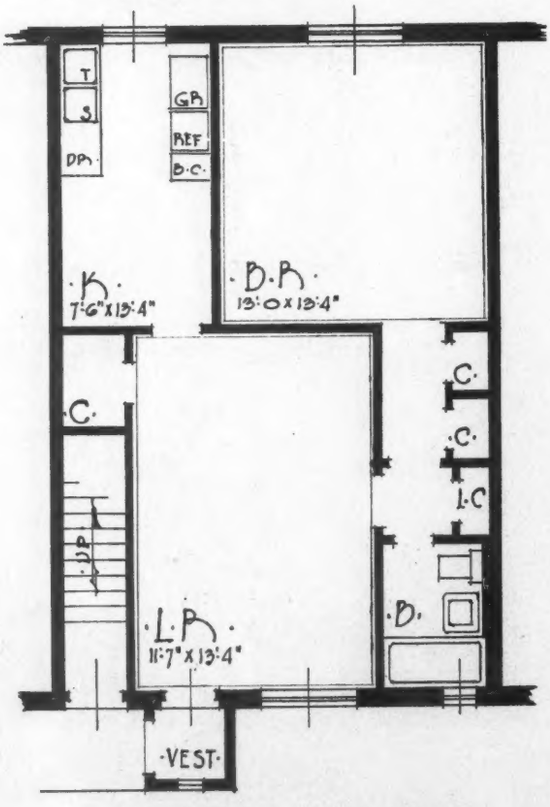
HOUSING FOR DEFENSE WORKERS—GUSTAVE W. ISER, ARCHITECT



UNIT · A ·
· SECOND · FLOOR · PLAN ·



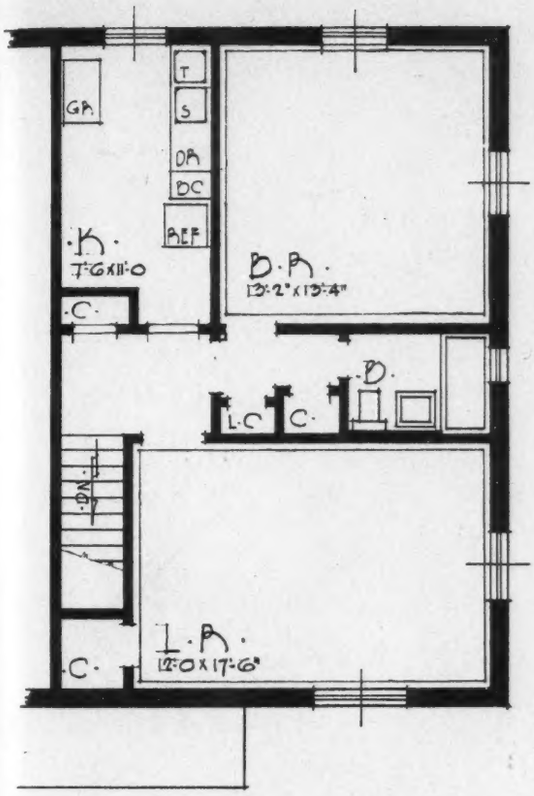
· UNIT · B ·
· SECOND · FLOOR · PLAN ·



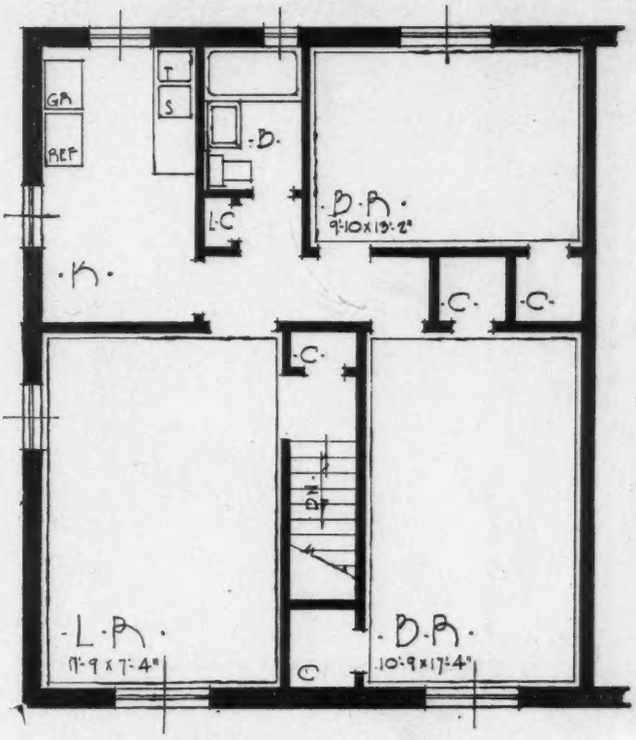
· UNITS · A · & · B ·
· FIRST · FLOOR · PLAN ·

THE 172 APARTMENTS OF "GREENWOOD VILLAGE" INCLUDE 120 THREE-ROOM UNITS (A, B, AND C TYPES) AND 52 FOUR-ROOM UNITS (D TYPE). FHA INSURED THE MORTGAGE ON THE PROJECT WHICH IS OF BRICK VENEER ON WOOD FRAME CONSTRUCTION, WITH INSULATED SLATE ROOFS AND 20-YEAR ROOFING ON FLAT AREAS. TRIM IS OF WOOD AND THE DOUBLE-HUNG WINDOWS ARE OF A SPECIAL BALANCED TYPE. THE BRICK GARAGES ARE FITTED WITH OVERHEAD DOORS. THE GROUNDS ARE LANDSCAPED AND FEATURE TWO EQUIPPED PLAYGROUNDS, BITUMINOUS-PAVED DRIVEWAYS AND PARKING AREAS. THE DWELLING UNITS EACH HAVE HARDWOOD FLOORS OVER A SUB-FLOORING, WITH TILE FLOORS AND WAINSCOTING IN BATHROOMS AND LINOLEUM FLOORS AND SINKTOPS IN KITCHENS. ROCK LATH, PLASTER WALLS AND CEILINGS WERE USED THROUGHOUT AND THERE IS A FORCED HOT WATER HEATING INSTALLATION

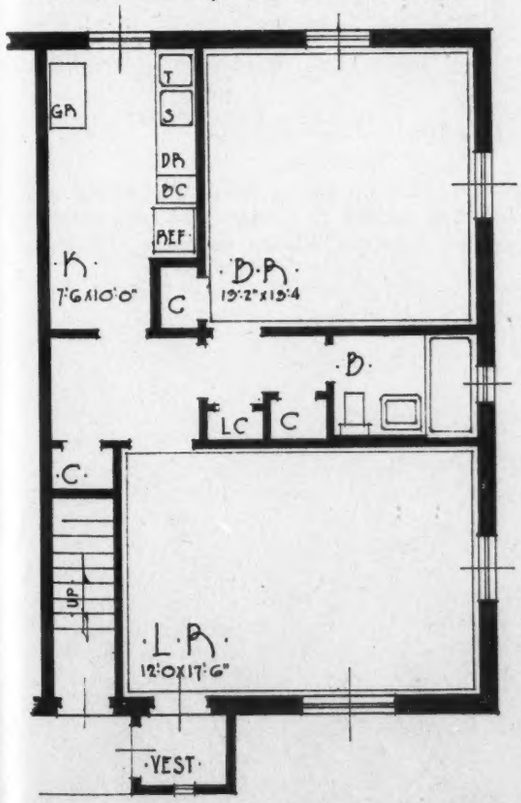
"GREENWOOD VILLAGE" DEFENSE HOUSING NEAR TRENTON, N. J.



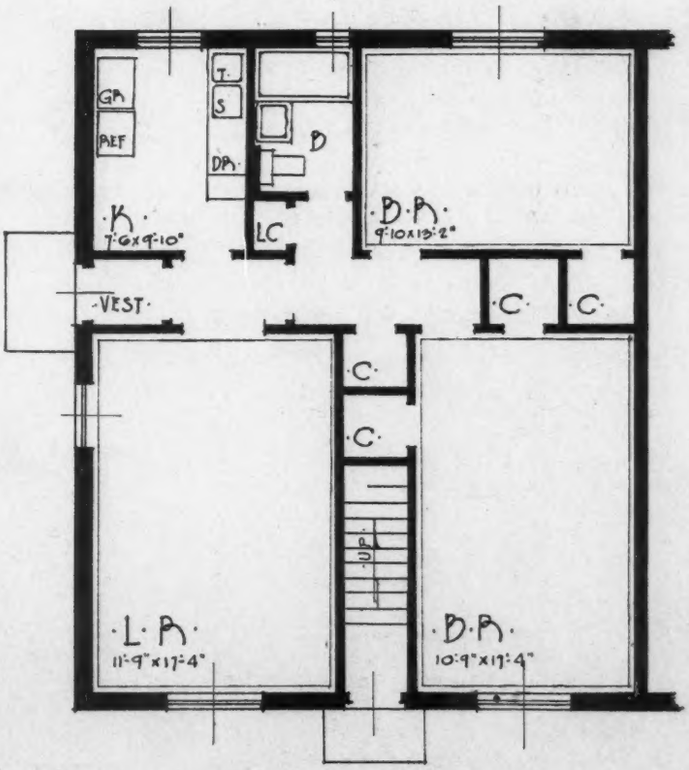
UNIT C
SECOND FLOOR PLAN



UNIT D
SECOND FLOOR PLAN



UNIT C
FIRST FLOOR PLAN



UNIT D
FIRST FLOOR PLAN

PROJECT DESIGNED BY GUSTAVE W. ISER, ARCHITECT, NEW YORK

THIS SKETCH WAS MADE ABOUT TWO MILES FROM GREAT FALLS, VIRGINIA. PAGE USED CAMEO PAPER AND 4-B AND 2-B PENCILS. SIZE OF THE ORIGINAL WAS 8″ X 10″. THE ARTIST IS A GRADUATE OF CARNEGIE TECH AND HAS BEEN EMPLOYED FOR 8 YEARS BY THE NAVY DEPARTMENT, BUREAU OF YARDS AND DOCKS

VIRGINIA FARMHOUSE – PENCIL SKETCH BY HOWARD A. PAGE

PENCIL POINTS DATA SHEETS

Prepared by DON GRAF, B.S., M.Arch.

PENCIL POINTS DATA SHEETS

COST OF 100,000 Btu (1)

Index No. **E 2 x** MECHANICAL

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF

The charts on this and the following *Data Sheet* will permit rapid comparisons of heating costs.

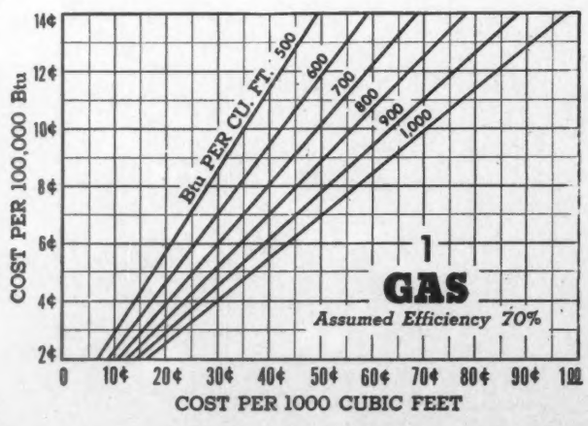
FUEL COMPARISON. At $10.00 a ton, Chart 2 shows that 12,000 Btu coal produces 100,000 Btu's for 7¢. To obtain the same cost using 100,000 Btu oil, it would have to be available for 5¢ per gallon, as shown on Chart 3.

An analysis of local fuel costs and the calorific value of these fuels will provide a useful method of determining possible economies. It should be remembered, however, that each fuel has distinctive characteristics and advantages which must form a part of any such analysis.

EFFICIENCIES. The efficiency assumed in preparing the charts appears on each one. If a different efficiency is to be used the cost per 100,000 Btu will be equal to:

$$\text{Cost per 100,000 Btu, shown by chart} \times \frac{\text{efficiency shown on chart}}{\text{revised efficiency}}$$

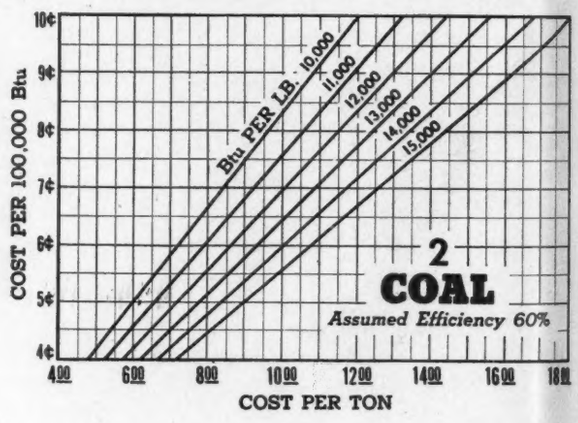
SET 20 AUG 1941



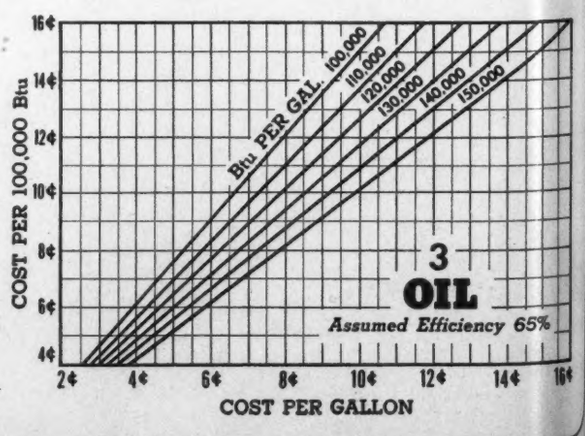
COST OF 100,000 Btu (2)

Index No. **E 2 y** MECHANICAL

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF



SET 20 AUG 1941

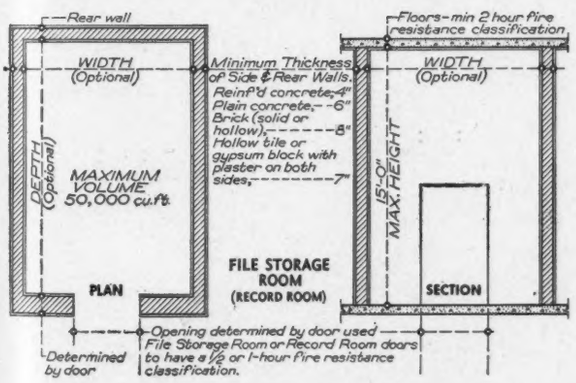


PENCIL POINTS DATA SHEETS

FILE STORAGE VAULT

Index No. **F15 c** CONSTRUCTION

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF


Rear wall
Floors–min 2 hour fire resistance classification
WIDTH (Optional)
Minimum Thickness of Side & Rear Walls.
Reinf'd concrete,–4"
Plain concrete,––6"
Brick (solid or hollow),––––––8"
Hollow tile or gypsum block with plaster on both sides,––––––7"
WIDTH (Optional)
DEPTH (Optional)
MAXIMUM VOLUME 50,000 cu.ft.
15'-0" MAX. HEIGHT
PLAN
FILE STORAGE ROOM (RECORD ROOM)
SECTION
Determined by door
Opening determined by door used
File Storage Room or Record Room doors to have a 1½ or 1-hour fire resistance classification.

SET 20 AUG 1941

A file storage room (record room) is an enclosure of fire-resistive construction intended for use where the volume of records is too large and not of sufficient importance to justify economically the provision of vaults or safes, but where values warrant a certain amount of special protection.

Storage rooms shall not be located within a building unless of fire-resistive construction, having at least a 2-hour fire-resistance classification. However, the protection specified for file storage room doors and window openings is a ½ to 1-hour fire-resistance classification. The reason for this is that practical structural requirements necessitate wall thicknesses having a higher fire-resistance classification.

OPENINGS. The openings in interior walls shall be restricted to doorways. Window and door openings are permitted in exterior walls. The door and window area should be kept at a minimum. In no case shall any single opening exceed 5'-0" in width or 9'-0" in height.

All window openings shall be fitted with wired glass in metal frames and in addition shall be protected with one of the following approved devices:

(a) Automatic shutters
(b) Swinging shutters (sheet steel not acceptable)
(c) Outside sprinklers

VENTILATION. Ventilation of file storage rooms shall be only thru doors or exterior windows fitted with automatically closing sash. Walls, floors or ceilings shall not be pierced.

HEATING. Heating shall be by hot water or steam. When heated by steam the coils or radiators shall be located preferably overhead or shall be so arranged at the side as to avoid the likelihood of records being in contact with the piping.

LIGHTING. File storage rooms shall be lighted by electricity with wiring in conduit, preferably exposed. There shall be no pendant or extension cords.

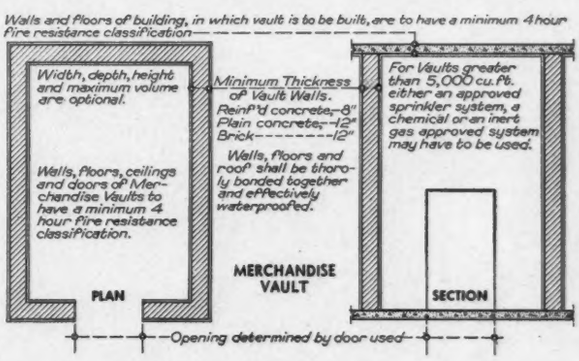
Main switches shall preferably be outside the room and provided with an indicator. If located inside the room, they shall be placed near the door.

REFERENCE. See "Protection of Records" 1939, by National Fire Protection Association, Boston.

MERCHANDISE VAULT

Index No. **F15 d** CONSTRUCTION

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF


Walls and floors of building, in which vault is to be built, are to have a minimum 4 hour fire resistance classification
Width, depth, height and maximum volume are optional.
Minimum Thickness of Vault Walls.
Reinf'd concrete,–8"
Plain concrete,––12"
Brick––––––––12"
For Vaults greater than 5,000 cu.ft. either an approved sprinkler system, a chemical or an inert gas approved system may have to be used.
Walls, floors, ceilings and doors of Merchandise Vaults to have a minimum 4 hour fire resistance classification.
Walls, floors and roof shall be thoroly bonded together and effectively waterproofed.
PLAN
MERCHANDISE VAULT
SECTION
Opening determined by door used

SET 20 AUG 1941

Merchandise vaults are for the storage of furs, silks and other merchandise. They are not intended to apply to vaults for the storage of film, pyroxylin plastics or other similar highly inflammable materials.

SUPPORTS. Vaults shall be supported from the ground up by a properly protected steel or reinforced concrete framework having a minimum 4-hour fire-resistance classification. The supporting walls or framework shall be of adequate strength to carry the weight of vault structure and contents together with any building loads they will be called upon to bear.

Vaults shall be structurally independent of non-fireproof buildings and any connection shall be so made that in event of collapse of the building, the stability and fire-resistive qualities of the vault shall not be endangered.

VENTILATION. Some means for ventilation may be required by the inspection department and in such a manner as to prevent fire passing thru the opening.

LIGHTING. Vaults shall be adequately lighted by electricity. Wiring shall be installed in accordance with the National Electric Code; all exposed wiring shall be in conduit. Pendant or extension cords shall not be used inside the vault.

REFRIGERATION. Refrigeration systems, if used, shall conform to the recommendations of the National Board of Fire Underwriters.

FIRE EXTINGUISHING EQUIPMENT. Where the vault contains high values which are subject to water damage, a system using an inert gas is recommended. Vaults protected by automatic sprinklers should, where practical, be provided with suitable floor drains.

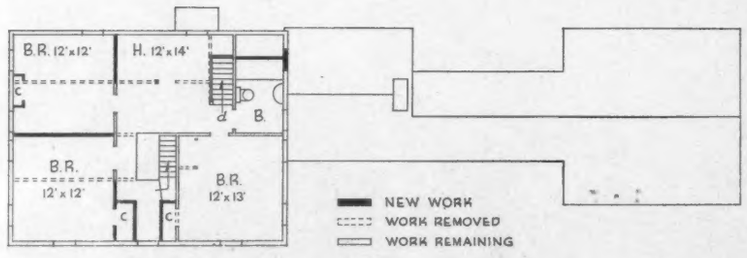
REFERENCE. See NBFU pamphlet No. 84.

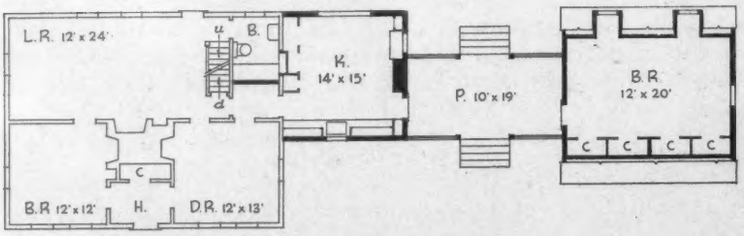
George Van Anda Photos

IN THE HISTORIC VILLAGE OF KILLINGWORTH, CONNECTICUT, SOME 18 MILES BEYOND NEW HAVEN, FRANK J. FORSTER, NEW YORK ARCHITECT, MOVED AN OLD HOUSE A MILE OR SO TO A WOODLAND SITE, ADDED TO IT AND CREATED THE HOME SHOWN HERE AND ON THE FOLLOWING PAGES. THE INSCRIPTION OVER HIS INVITING FIREPLACE TELLS US—SEEDS SPRING FROM SEEDS AND BEAUTY BREEDETH BEAUTY

AN ARCHITECT'S HOME—BY FRANK J. FORSTER, OF NEW YORK

THE LIVING ROOM DOOR OPENS ON THE FLAGSTONE AND TURF TERRACE (ABOVE) OVERLOOKING AN ARTIFICIAL LAKE. THE SAME VIEW IS SEEN FROM THE GENEROUS KITCHEN WINDOW AT THE LEFT AND THE LIVING ROOM WINDOWS. THE BLACK SLATE ROOF CONTRASTS WITH THE WHITE HOUSE





AN ARCHITECT'S HOME—BY FRANK J. FORSTER, OF NEW YORK

THE CHARM OF THE ORIGINAL HOUSE IS EVIDENT IN THIS VIEW. FORSTER BUILT THE QUAINT COVERED WELL, IN THE FOREGROUND. THE KITCHEN WING NEXT TO THE HOUSE WAS ADDED BEFORE THE HOUSE WAS MOVED THEN THE COVERED PASSAGE AND GARAGE (BELOW) WERE ADDED ON THE PRESENT SITE

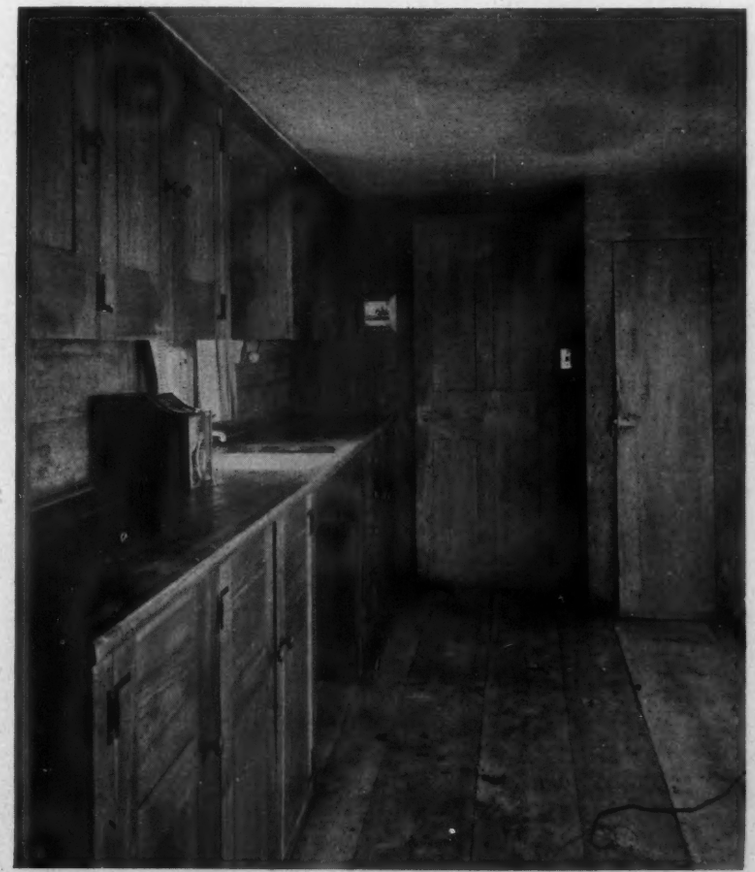
AN ARCHITECT'S HOME—BY FRANK J. FORSTER, OF NEW YORK

OLD PANELING IN THE DINING ROOM IS PAINTED BLUE-GREEN

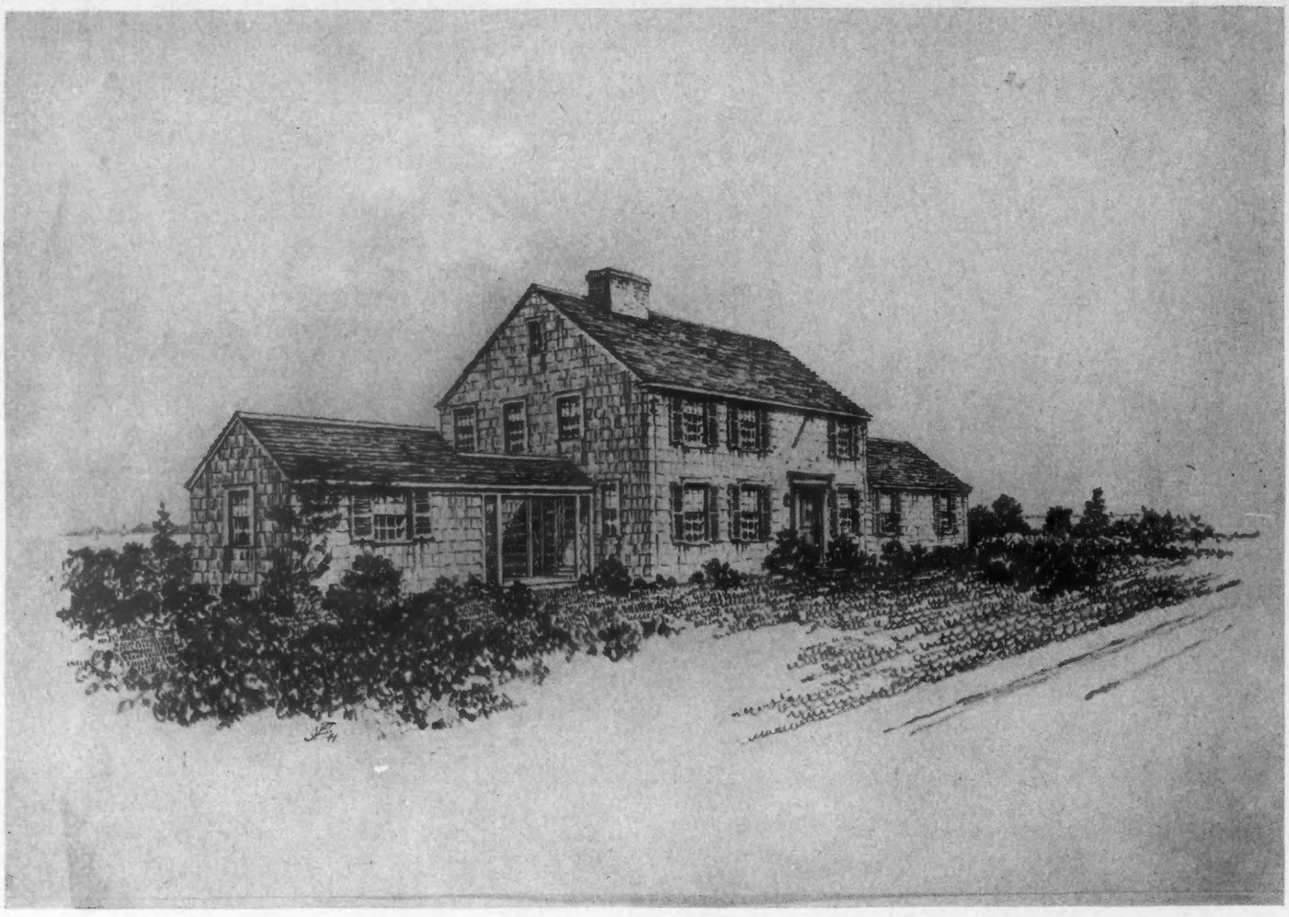
THE STAIR IS ORIGINAL BUT THE PANELING IN THE HALL (OF OLD PINE) IS A REMODELING ADDITION

AN ARCHITECT'S HOME—BY FRANK J. FORSTER, OF NEW YORK

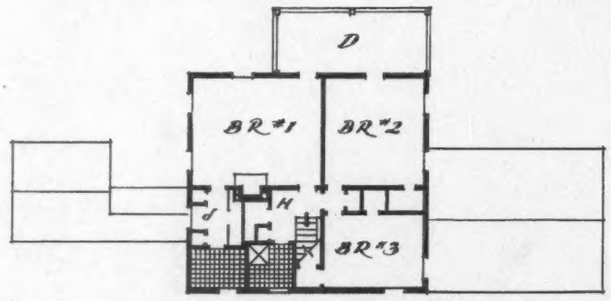
ONE OF THE SECOND-STORY ROOMS (ABOVE) ILLUSTRATES THE SIMPLICITY OF THE EARLY AMERICAN INTERIORS TRADITIONAL IN RURAL NEW ENGLAND. IN THE NEW KITCHEN WING (BELOW) FORSTER USED OLD PINE FOR ALL THE PANELING, CHURCH PEW DOORS FOR THE CUPBOARDS, AND OLD OAK FLOORING



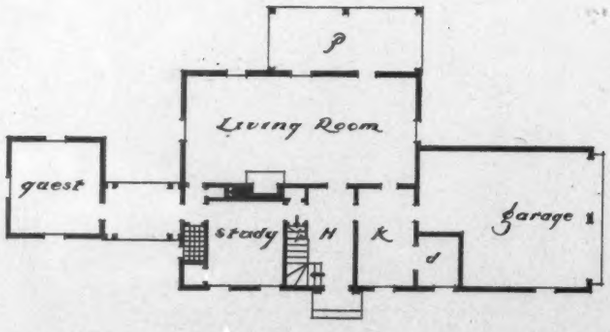
AN ARCHITECT'S HOME—BY FRANK J. FORSTER, OF NEW YORK



OLD FARMHOUSES FOUND IN THE VICINITY OF NORTHPORT SUGGESTED THE CHARACTER OF THIS HOUSE



Second Floor Plan



First Floor Plan

THE RESIDENCE OF MR. AND MRS. PHILIP CHAPIN JONES, AT NORTHPORT, LONG ISLAND, WAS PLANNED BY MATTHEWS M. SIMPSON, ARCHITECT, OF SUMMIT, NEW JERSEY, SO THAT ALL PRINCIPAL ROOMS WOULD FACE LONG ISLAND SOUND AND THE CONNECTICUT SHORELINE. HIS SKETCH SHOWS THE ENTRANCE ELEVATION, WITH THE GUEST WING AT LEFT AND GARAGE WING AT RIGHT. THE ENTRANCE, BALUSTERS FOR THE PORCH AND DECK, A MARBLE MANTEL, AND SOME OF THE HARDWARE CAME FROM CENTURY-OLD HOUSES IN THE NEIGHBORHOOD AND WERE INCORPORATED. THE OWNER DESIGNED SUN DIAL OVER DOOR

LONG ISLAND HOUSE—BY MATTHEWS M. SIMPSON, ARCHITECT